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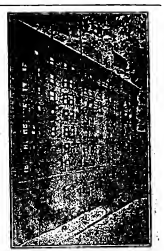

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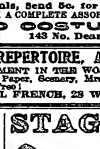

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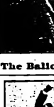

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NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL

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THE LOCAL SUCCESSES.

SEASON THREATENS TO BREAK RECORDS.

NEW YORKERS BACK TO THEATREGOING HABIT.

That the war in Europe has ceased to have a potential influence upon the local theatregoing public is best seen by a visit to the various playhouses in the metropolis. Not for many years have the local managers enjoyed having so many plays find public favor.

Christmas night saw the closing of "Rolling Stones," after a run of nineteen weeks at the Harris Theatre. Of the remaining attractions running at the various houses, one closed its twenty-first week, two had run for twenty weeks each, and one, eighteen weeks; one, seventeen; one, fifteen; three, thirteen; one, twelve; two, eleven, and two, ten. In other words, Santa Claus brought to the managers of fourteen different houses in New York, successes, the shortest stay of which was ten weeks.

Taken from any angle, this is most remarkable, and it is doubtful if it has ever been equaled.

Besides these long runs above enumerated, there were seven other productions with runs ranging from four to eight weeks, all of which seem to have taken such a firm hold on the public that long engagements will be their reward.

This is a most happy condition to report of the local stage, and there is little question that this metropolitan prosperity will soon make its influence felt, that the wave-rings of success will spread out with ever increasing radius and the apathy which marked our public feeling a few months back be buried so deep in oblivion that it will have passed from memory.

With such attractions as "Hit-the-Trail Holliday," E. H. Sothern, in repertoire; "The Boomerang," "Hobson's Choice," "The Blue Paradise," "The House of Glass," "The Princess Pat," "Fair and Warmer," Julia Arthur, in "The Eternal Magdalene," "Sadie Love," "Hip-Hip-Hooray," Ethel Barrymore, in "Our Mrs. McChesney;" "Abe and Mawruss," Leo Ditrichstein, in "The Great Lover;" Lou-Tellegan, in "The Ware Case;" "Around the Map," Grace George, with her superlatively good stock company; "Treasure Island," John Mason and Jane Cowl, in "Common Clay;" "Alone At Last," "The Unchastened Woman," "Under Fire" and "A World of Pleasure" as standbys, New Yorkers are well supplied with shows. Of these only one, "Under Fire," is announced to close, and it makes way on Jan. 3 (with a run of twenty-two weeks to its credit) for "Bunny."

There is another fact which should prove pleasing to theatrical managers in general, viz.: The success which has attended Grace George's experiment in giving New York a stock company made up of Broadway favorites.

Perhaps in reviewing this list of successes there may be those who will say "these productions could not help but succeed because of their merit," but this is not the sole reason.

Of course, it is reasonable to suppose that the plays must be meritorious or they would not succeed, and therefore that they have succeeded is convincing argument that they are good. But this is not the real, the vital reason, for the success of so many productions in New York this season.

The real reason is that we have changed, or are rapidly changing, back to our normal selves. The reaction has set in, and that apathetic condition which was our lot for the early months of the European war is taking its leave. Not because our feelings have changed as to the horrors of the conflict, but because those feelings so changed us that subconciously our natures demanded a relief from the strain put upon them, and as we are quicker to respond to a sub-conscious appeal than to a conscious one, we have let the trend guide us to relaxation, and the theatre offers the best of all relaxations.

The same psychic force which brought us to the realization that our panicky state was due to a mental process rather than a physical condition, reminded us that if we are to live healthy and useful lives we must leaven our labors with recreation.

With all the good things now being shown on our boards and the many promised before the end of the season, it is fair to presume that good attendance will continue, and if it should the season of 1915-16 bids fair to stand out as the best in the history of New York theatricals.

DIVIDEND FOR CREDITORS.

A first dividend of fifty per cent. will be declared among preferred creditors of Buffalo Bill's Wild West & Pawnee Bill's Great Far East, bankrupts, on Jan. 5, 1916. Samuel D. Oliphant is the referee.

BERNHARDT NOT SERIOUSLY ILL.

PARIS, Dec. 23.—The report from abroad that Sarah Bernhardt is seriously ill is a canard. Inquiry at the Sarah Bernhardt Theatre elicited the statement that the greatest actress is in good health.

Further inquiry, however, proved this to be not the exact truth, as she is suffering from a malady of the bones.

In spite of this, Mme. Bernhardt has not entirely given up the idea of an American tour, although she is not overly optimistic of her being able to come over.

Notwithstanding her present condition, she shows wonderful patience and unfailing good humor. She laughs and jokes, tells amusing stories, and is the wit of any gathering about her.

The recent diagnosis, showing that she has a malady of the bones, is expected to give rise to frequent reports that this disease has reached a crisis or that she is dying.

SAILED FOR MANILA.

Ralph Hankinson, accompanied by Milton Fuerst, manager, and his original Auto Polo teams, sailed Dec. 20 on the steamship *Hawaii Maru* for Manila, where they play nine games under the auspices of the Philippine Government.

Arrangements have been made for eleven games in Australia. On the return trip to the United States games will be played at Hongkong, under the auspices of Sir George Hasting, then on to Yokohama, Tokio, Osaka and Honolulu.

The teams will arrive in the United States to fill fair engagements June 3.

ACTOR WINS LONG LEGAL BATTLE.

The long-fought case of King *vs.* Broadhurst, which was once dismissed and then had a rehearing, ordered by the Appellate Division of the Supreme Court, was won by the actor, who is known on the stage as William Harcourt. He gets $3,600.

According to Harcourt's (or King's) testimony, he was instrumental in bringing "The Man of the Hour," a play by George Broadhurst, to William Brady, who produced it. The play, as everyone knows, was a great success, and Harcourt claims that Broadhurst never paid him anything for his good offices.

He asked in his complaint for at least ten per cent. of the royalties, claiming it was a well recognized custom in the theatrical profession that an agent was to receive that amount for placing a play, and calling no less authorities than Daniel Frohman, Augustus Thomas, Joseph Brooks and others in support of his assertion.

On the other hand, the author, through Nathan Vidaver, his attorney, claimed that he had promised Harcourt the leading role in his play in the event of a production, and nothing more, but that Brady had ideas of his own and declined to give Harcourt the lead.

The jury, after considerable discussion, fixed $3,000 as the "reasonable value" of Mr. Harcourt's services, adding $600 for interest.

"MARGARET SCHILLER" REHEARSING.

The company engaged by Charles Frohman, Klaw & Erlanger to appear with Elsie Ferguson in "Margaret Schiller," the new Hall Caine play, assembled for rehearsal last week at the Lyceum.

The cast includes: Norman Trevor, Eileen von Biene, Merceita Esmonde, Edward Waldmann, Grace Carlyle, Gareth Hughes, Paul Doucet, Leslie Palmer, Horton Cooper, Lewis Sealy and Douglas Paterson.

The scenes of the new play, in which Miss Ferguson has a role of unusual dramatic strength, are laid in London in the official residence of the British Prime Minister and the modest home of a musician, Dr. Schiller. Mr. Caine has placed the time of the play in the indefinite future.

The production will be made late in January.

BOSTON'S NEWEST.

Boston's newest theatre, the Fenway, which has been in course of construction for nearly a year, and which was opened Dec. 20, is owned by the Colonial Realty Co. It is located in the Back Bay, on Massachusetts Avenue, and was designed by Architect Thomas W. Lamb, of New York, of Strand Theatre fame, and no expense was spared by the owners.

The architectural design is an early Adams style. The decorations are in maroon and gold. The lobby and foyer are of imported Italian marble, and the magnificence of the auditorium looms up as one walks through. The stage effect is unique and a decided innovation to the moving picture world.

Triangle photoplays will be the feature, in connection with operatic soloists, symphonic orchestra of twenty pieces and organ recitals.

ALEXANDER IN SOUTH AMERICA.

William Alexander is in South America in the interest of the William Fox Film Company and is selling many films, with his headquarters in care of the American Consulate at Buenos Aires, Argentine Republic.

STOCK

GRAND OPERA HOUSE STOCK CO.

Brooklyn, N. Y., Week Dec. 20.

The Grand Opera House Players, in their entirety can't be said to have exactly covered themselves with glory last week in depicting to us "What Money Can't Buy."

There was an indefinable something lacking about the performance in general.

Specifically, the honors were divided between Dudley Ayres and M. J. G. Briggs. Clara Macklu, as the Conntess, and S. M. Andrews, as the Chancellor, played fairly well.

Isador Martin, as the dancer, did very well with a small role, which didn't include any dancing.

Enid May Jackson, as the Princess, did capable work. All she had to do was to be in love.

Dudley Ayres acted with vim, and gave a capital performance of the son of the American. We should say that Mr. Ayres thoroughly enjoyed playing the role.

The American, as played by Wm. Elliott, was not up to the standard usually maintained by this really capable actor. There was not enough vehemence, and the manner should have been more brusque.

Florence Roberts was satisfactory as the qneen, and William Everts, as the king, was not. Mr. Everts didn't begin to look regal.

Charles Schofield did well as the overworked secretary. We suspect, though, that Mr. Schofield generated a couple of laughs that were somewhat misplaced.

J. Francis Kirk played the banker up to the life. Indeed, it was all we could do to refrain from "tonching Mr. Kirk" for a few thousand.

John Roach played the old French waiter with an imported dialect—from Paterson.

This week, "The Things That Connt." *Le Roy.*

J. C. WELCH MOURNS.

J. C. Welch, who, with Billy Walbourn, manages "Happy" Lou Whitney and her associate players, playing an indefinite stock engagement in Saginaw, Mich., at the Academy, received a wire Sunday, Dec. 12, just before the evening performance, "Come immediately, mother very low."

Taking the midnight train Welch arrived at Sault Ste. Marie Monday noon, bnt too late. She passed away Sunday evening at 6 P. M. The funeral services were held at the Soo, and interment in Pine Grove Cemetery, in that city.

Many floral tributes were sent by friends, among them being a large floral wreath, fonr feet high, marked "Mother," sent by the members of the Whitney Stock Company.

Mr. Welch was obliged to remain in Sault Ste. Marie several days to settle up his mother's estate. His sister, Mrs. Wm. Levis, of Philadelphia, Pa., and himself are the only beneficiaries.

OLIVER LEAVES OLIVER THEATRE.

Otis Oliver and his stock company close a successful season of twenty-two weeks, on Christmas, at the Oliver Theatre, South Bend, Ind., and open an engagement at the Murray Theatre, Richmond, in Edgar Selwyn's comedy, "Nearly Married."

The Oliver Players, No. 2, closed at the Academy of Music, Kalamazoo, Mich., and will open, Dec. 27, a run of permanent stock at the Hipp., Topeka, Kan., using Jack Lait's drama, "Help Wanted," as the opening attraction. The Topeka company will be under the management of Edward Williams, while Mr. Oliver will have charge of the Richmond company.

The Indiana Theatre, South Bend, is being remodeled and the stage enlarged and will be the home of the Oliver Players when they return in the Spring for a special season of ten weeks.

MARGUERITE BRYANT PLAYERS.

"The Runaway Match" was presented in a most capable manner, last week, by the Marguerite Bryant Players, at the Empire Theatre, Pittsburgh.

Miss Bryant handled the role of Millie Match in a refined and intellectual manner, and pleased large audiences. Edward Lorenze gave a fine portrayal of the light comedy role of Lennie Claxton. Chas. Kramer did good work and added new laurels to his popularity. L. Rufus Hill gave a finished portrayal of Robert Claxton, the father. Matt McHugh, in the small role of Mike Martin, the porter, made the best of his advantages. Wm. J. Florence, as Hez Wilkins, the country constable, was capital. Rose Adelle was excellent as Mrs. Match. Mrs. Ed. McHugh was cast to advantage, as was Jane Pennywise.

CRAWFORD'S COMEDIANS.

Raymond D. Crawford back in harness after a two year layoff, will have two big shows under canvas next Summer. They will have a new line of plays and many new faces, most of whom are already signed.

We will continue to feature onr music, and onr concerts are so interesting that actors who have forgotten that they ever donhled brass are anxious to dig up a horn and show up the stuges. The companies will open early in April and play the territory in which they have made their success—the Central States.

ROSE KING IN MANCHESTER.

Rose Mary King opened a limited engagement at the Palace Theatre, Manchester, N. H., Dec. 27, in Rose Stahl's success, "Maggie Pepper."

Opposite her is Chas. Dingle. The rest of the Palace Players are: Leo A. Kenedy, Richard Ross, Wm. W. Blair, Thomas Mulgrew, Laura Hill, May McMillian and Emma Kent.

"HIP" SWAPS WITH ORPHEUM.

Wilmer & Vincent, lessees of the Orpheum Theatre, in Reading, Pa., will transfer to the Hippodrome, that city, under a new arrangement, whereby the Hippodrome lessees take the Orpheum for the rest of this season, placing a stock company in that house.

Geo. W. Carr, manager of the Orpheum, is managing the "Hip.," beginning Dec. 27, C. G. Keeney going to the Orpheum in the same capacity.

The opening of the new Orpheum Players, 27, is with "Within the Law," under the direction of Nathan Appell.

Robert Horning, advertising agent of the Orpheum, moved with Manager Carr, to the "Hip." The Orpheum and "Hip" orchestras have also changed places. Mr. Appell is one of those interested in the deal by which the several lessees of the two theatres exchange holdings.

Following is the personnel of the new Orpheum players: Helen Meinken, leading lady; Sam Mcharry, leading man; W. E. Blake, Earle Dier, Carson Davenport, Earle Ritchie, J. B. Mack, Clarence Chase, John Vanghn, Helen Grayce, Ninita Bristow and Frances Yonnge. Earle F. Dier is stage manager.

DOT KEYES WEDDED.

It has just leaked ont that Dot Keyes, of the Keyes Sisters Stock Co., has been married to E. S. (Dick) Richardson, of New Orleans, La., since Nov. 9, last.

Mr. and Mrs. Richardson have made Dallas, Tex., their home.

VIOLET BARNEY AT THE WADSWORTH.

Violet Barney, who has achieved a reputation in stock that she is justly proud of, opens at the Wadsworth, New York.

Miss Barney has just closed with one of A. H. Wood's "Potash and Perlmutter" companies.

ELLEN GIERUM, of the Yonkers Stock Players, is fond of the West. Especially Westchester.

CLARA MACKIN, of the Grand Opera House Players, Brooklyn, was warmly greeted by her fellow players on her return from Chicago.

OLIVER ECKHARDT PLAYERS moved from Regina, Sask., Can., to Saskatoon Dec. 20, for an indefinite stay. This company has been in premanent stock at Regina for over one solid year to excellent business. They expect to return to Regina in the early Spring.

DOUBLE BILLS were quite common last week at many of the stock houses. In *our* house we didn't even have a single one.

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Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—Pittsburgh, indef.
Forrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Brownell-Stork Stock—Newark, N. J., 27, indef.
Bryant, Billy, Stock—New Castle, Ind., 27-Jan. 1.
Boyer, Nancy, Stock—Jamestown, N. Y., 27-Jan. 1.
Broadway Quality Stock—Rochester, N. Y., indef.
Craig Stock—Castle Sq., Boston, indef.
Columbia Stock (Wm. Kralec, mgr.) — Seaford, Md., 27-Jan. 1.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Dailey, Ted, Stock—Zanesville, O., indef.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
Davis Stock—G. O. H., Pittsburgh, 27, indef.
Dougherty Stock (Jim Dougherty, mgr.)—Atwood, Kan., 27-Jan. 1.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.) —Saskatoon, Sask., Can., indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bk'n., indef.
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Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Galvin Players (A. H. McAdams, mgr.)—Akron, O., indef.
Gordinier Bros.' Stock—Greenup, Ill., 27-Jan. 1.
Hyperion Players—New Haven, Conn., indef.
Hamilton Stock—Gloversville, N. Y., indef.
His Majesty's Players—Montreal, Can., indef.
Harrison-Du Frayne Stock—Barre, Vt., 27-Jan. 1.
Harkins, W. S., Players—St. John, Can., 27-Jan. 8.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Lester Lonergan Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Marion, O., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.

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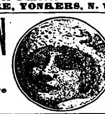

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76 MANHATTAN AVE., N. Y. CITY

RALPH CAMPBELL
JUVENILE LEADS

ART E. WALTON
HEAVIES
ADDRESS THIS OFFICE

La Salle Mus. Com. Co.—Keokuk, Ia., 30-Jan. 1.
Maher, Phil, Stock (Phil Maher, mgr.)—Lancaster, O., indef.
MacCurdy, James Kyrle, Players—Gotham, Bkln., indef.
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., indef.
Malley & Dennison Stock—Lawrence, Mass., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Youngstown, O., indef.
Melville's Comedians—Little Rock, Ark., indef.
Marks, Ernie, Stock—Chatham, Ont., Can., 27-Jan. 5.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Peterboro, Ont., Can., 27-Jan. 1, Belleville 3-8.
Maxwell Stock (C. M. Maxwell, mgr.)—Keaton, O., 27-Jan. 1, Crooksville 3-8.
North Bros.' Stock—Omaha, Neb., indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.) — Topeka, Kan., indef.
O'Roark, Jane, Players—San Diego, Cal., indef.
Orphenm Players (Nathan Appell, mgr.)—Reading, Pa., 27, indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., 27, indef.
Princess Players—Tampa, Fla., Jan. 1, indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Park Stock—St. Petersburg, Fla., 27-Jan. 15.
Parker Mus. Com. Co.—Drumright, Okla., 26-Jan. 1.
Shnbert Stock—Milwaukee, indef.
Sherman Stock—Racine, Wis. (first half), Chicago (last half), indef.
Sherman Stock—Aurora, Ill. (first half), Elgin (last half), indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Stanley, Arthur, Stock—Vandalia, Ill., 27-Jan. 1, Duquoin 3-8.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park Ill., indef.
Wakefield Players—Birmingham, Ala., indef.
Whitney Stock—Saginaw, Mich., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Milford, Ia., 27-Jan. 4.
Yonkers Stock Players—Warburton, New York, indef.

(Continued on page 20.)

THE NEW YORK CLIPPER

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ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

R. K. K., Rushford.—Address the American Play Bureau Co., 29 West Forty-second Street, New York City.

C. M. A., Lynchburg.—You cannot copyright a name or title.

MISCELLANEOUS.

F. T. B., Eagle.—C gets third prize and D fourth. First and second go to A and B, as they were high.

SINGER'S MIDGETS will make their first appearance at Loew's American Theatre Jan. 3.

WINSLOW and STEELE are now appearing at Castles in the Air and the Ice Palace atop the Forty-fourth Street Theatre.

THE BLUE BIRD PHOTOPLAY CO., INC., with Sol Berman at the head, is the latest concern to enter the motion picture field.

GEORGE ADE was in town last week doing Christmas shopping. At least, that is what he said brought him here.

"THE CINDERELLA MAN," by Edward C. Carpenter, was produced Dec. 23 at the Belasco Theatre, Washington, D. C.

THE AMERICO MANCINI GRAND OPERA COMPANY will begin a month's engagement in the French Opera House in New Orleans, La., Jan. 15.

AL. JOLSON, who has been spending the past few weeks in Florida, returned to New York last week to begin rehearsals for his new show in the Winter Garden.

THE ESTATE OF P. T. BARNUM has been appraised by the Connecticut Trust and Safe Deposit Co., as trustees under the will of the late showman, who died in 1891, as being valued at $1,222,468. Mrs. Barnum, who receives $40,000 a year for life, is now living in Paris, and is known as Baroness Nancy Barnum d'Alexandry Orengiani.

ROSE LESLIE and CLAIRE BERTRAND were badly bruised during a rehearsal of "Stop! Look! Listen!" at the Globe Theatre, when a platform leading up to a flight of steps used in the last act, slipped and spilled the girls on the floor. In the New Amsterdam, Sadie Livermore, a member of "Around the Map" company, fell from a platform five or six feet from the stage.

MRS. CHARLES KLEIN will publish in book form a biography of her late husband.

VERA MICHELENA will make her screen debut in "The Wrong Way."

MIRIAM DOYLE will play in "Moonlight Mary," the new Rose Stahl play.

WM. A. BRADY'S production of "Sinners" re-opened Christmas Day at Columbus, O.

"THE DEVIL'S GARDEN" received its *premiere* Dec. 20 at the Apollo Theatre, Atlantic City, N. J.

BEERBOHM TREE left last week to fill his motion picture engagement at the Griffith studios in Los Angeles.

THE WALLACE THEATRE, in Wooster, O., was demolished on Saturday, Dec. 18, when escaping gas came in contact with furnace fumes. Nobody was injured.

THE SYNICO FILM PRODUCTION CO., INC., incorporated Dec. 20 at Albany, N. Y., for $1000,000, by C. A. Burr, L. E. Warren and E. W. Nye.

DID YOU notice that the Christmas Number of THE CLIPPER had all the up-to-date news and reviews that should be found in a real trade newspaper?

THE WM. H. CRANE dinner, given to the veteran actor by his many managerial friends, will occur Sunday evening, Feb. 27, at the Waldorf-Astoria.

ALEXANDRA CARLISLE has been engaged by E. H. Sothern for a leading role in "David Garrick," which will be his next revival at the Booth Theatre.

FRANCIS POWELL will make the production of "The Girl in the Coffin," by Theodore Dreiser, at the Garden Theatre, in New York, Jan. 18.

VIRGINIA NORDEN appeared as an auctioneer at the Vitagraph Theatre, Christmas Eve, the proceeds of which went to furnish toys and Christmas dinners for poor children. Miss Norden also acted as Mrs. Santa Claus.

THE DRAMA LEAGUE OF AMERICA has issued a special bulletin on the play of "The Weavers," presented by Emanuel Reicher. It is, according to their bulletin, the literary and artistic treat of the season.

THE initial performance of "Some Party" took place in Baltimore, Md., Dec. 24. The company includes: Eddie Garvie, Tom Waters, Walter Lawrence, Stella Hoban and Agnes Finlay.

AS ANNOUNCED in these columns last week, the Vitagraph Co. will vacate the theatre bearing its name, and the house will resume its old title, Criterion. James K. Hackett will secure the house for his Shakespearean revivals.

YVETTE GUILBERT has decided to postpone her Western trip and will continue her concerts in New York. She gave a concert at the Maxine Elliott Theatre Dec. 26, and will be seen there Tuesday and Friday afternoons and Sunday evenings till Jan. 7.

VALESKA SURATT reached this city last week after an extended season on the Pacific Coast, during which she played in "Black Crepe and Diamonds," and completed for the Lasky studios in Los Angeles "The Immigrant," a motion picture on view this week at the Strand Theatre.

Miss Suratt closed her vaudeville tour in Milwaukee, and has accepted a play submitted to her by her manager, Frederic McKay, entitled "The Designing Mrs. Despard." After a month's vacation at Atlantic City she will begin rehearsals of this piece, or else, first of all, appear in a photoplay arranged by Mr. McKay from the novel, "A Woman of Fire," by Adolphe Belot, the Famous French novelist.

"KATINKA" will be given as a special holiday matinee Thursday, Dec. 30.

THE SPRING MAID CO. was incorporated in Albany, Dec. 23, for $5,000.

LILLIAN KELLER opened with the Harry Davis Stock Co.

MAURICE DIAMOND is appearing with Rosie Quinn in the Japanese ballet at the Winter Garden.

ALICE NIELSEN is the star of the grand opera company which opens Jan. 30 at the Cort Theatre, San Francisco, for two weeks.

HELEN TAVERNIER has been added to the cast of "The Eternal Magdalene," now playing at the Forty-eighth Street Theatre.

"WHEN TWO LOVE" is the title of a new operetta by Edmund Eysler, which the Shuberts have secured for production.

HELEN TAVERNIER has joined the cast of "The Eternal Magdalene" at the Forty-eighth Street Theatre.

"THE MELODY OF YOUTH," by Brandon Tynan, is announced as the first play to be produced by the new firm of Hackett & Tyler.

SPECIAL HOLIDAY FEATURES are being given by the Board of Directors of the P.-P. Exposition, San Francisco, as a post-season.

KIRAH MARKHAM and RUPERT HARVEY will play the leading roles in a one act dramatic playlet, "*Copy,*" early in the New Year.

MISS SYDNEY SHIELDS opened in H. H. Frazee's new play, "The Head of the House," Christmas Day, at Paterson, N. J.

"BUNNY," a new comedy by Austin Strong, will be produced by the Henry B. Harris Estate Jan. 3 at the Hudson Theatre, with Lewis S. Stone in the leading role.

MADGE KENNEDY, who has been out of the cast of "Fair and Warmer" since Nov. 18, suffering from nervous prostration, rejoins this week.

THE CHICAGO OPERA CO., under the direction of Cleofonte Campanini, will give a series of performances in New York at the conclusion of its engagement in Chicago.

THE NEW YORK POST OFFICE, it is estimated by Postmaster Morgan, will handle 4,000,000 parcels for this holiday season. Pessimists take note.

THE IMPERIAL FILM EXCHANGE last week began in the United States District Court a suit for $750,000 alleged damages against the General Film Co. and its individual corporate members.

ELEANOR PAINTER, star of "The Princess Pat," gave a Christmas party Saturday night to members of the company on the stage of the Cort Theatre, where the company is now playing.

ANNOUNCEMENT has been made of the engagement of Margery Maude to Thomas Achelis, known on the stage as Paul Gordon. They are both appearing with George Arliss in "Paganini."

PAVLOWA will make her farewell appearance in New York, Sunday night, Dec. 26, at the New York Hippodrome. John Phillip Sousa has arranged a special musical program for this engagement only.

"IN COLD TYPE," a newspaper drama by Thomas T. Hoyne, is rehearsing under the direction of Charles D. Pitt. Included in the cast are: Burton Churchill, Irene Oshier, Eugene Powers, Alfred Moore, E. P. Sullivan, Frank Wupperman, Adelyn Wesley, Warren Cook, Archer Curtis and Charles Lynch.

VAUDEVILLE

BY JACK EDWARDS.

ALEX. PANTAGES TO VISIT NEW YORK AFTER THE HOLIDAYS.

TO COMPLETE LOEW DEAL.

The long looked-for visit of Alex. Pantages, president of the Pantages Circuit, to New York, to complete arrangements with Marcus Loew to book in conjunction, is announced for after the Christmas holidays.

It was understood before Mr. Loew returned from his trip to the Coast that Mr. Pantages would come to New York. The affiliation of both circuits would enable the Loew Agency to give its acts a complete route of some fifty weeks.

It will also serve as big inducements for the Loew people in getting many new big time acts.

THREE MORE LOEW HOUSES.

The Majestic and Flatbush Theatres, in Brooklyn, N. Y., and the Miles, in Pittsburgh, Pa., in all probability will be added to the Loew Circuit, beginning January, 1916.

The Majestic, in Brooklyn, has heretofore played only legitimate attractions. The Flatbush originally was booked through the Loew offices.

The Miles, in Pittsburgh, several weeks ago was closed by Miles himself, after a trial of the vaudeville policy.

TWO SHOWS AT PALACE NEW YEAR'S.

The Palace Theatre will celebrate New Year's Eve with two separate performances, the first starting at 7.30 and the second at 11.30. The second show will have as an added feature an impromptu carnival by all the artists on the bill.

THE RATS SCORE ONE!

Some house managers of vaudeville theatres, without any regard for either the audiences or performers, sell the privilege of vending peanuts and candies during their performances. This is more prevalent in the South and West than elsewhere. Recently, at a St. Louis theatre, an act was on the stage and a lady was singing a song, when suddenly the discordant voice of a vendor was heard calling out "Bee-nuts unt gan-dees!" and the effect upon the lady performer is more easily imagined than described.

It broke her all up, and she had to leave the stage. The house manager notified the manager of the act that he was fined $10, because the lady did not finish the song. The performer thought this a rather high-handed proceeding and consulted the other players on the bill, who declared it was an outrage that should not be submitted to. It transpired that all of the players on the bill (except two, who have since joined the organization) were White Rats, and they told the performer who was fined not to submit to it, and that they would "walk out" with him if necessary. The performer sought the manager, and said:

"Mr. Manager, do you insist upon me paying that fine?"

Manager.—"Yes, I do, the act was not properly performed, and you pay the fine!"

Performer.—"You are neither a judge nor jury. What right have you to fine me? Why don't you fine the peanut peddler, who was responsible for the trouble?"

Manager.—"That peanut peddler has a right to be here and that fine goes!"

Performer.—"Very well, if that is your decision, but I give you warning if I am fined your house will be dark to-morrow," and he turned on h'heel and walked out.

The manager followed and said, "What do you mean by my house being dark?"

Performer.—"What I mean is this: All of the players on your bill are White Rats, and if I am fined there will be no show here to-morrow."

It is needless to say the fine was remitted.

SANDOW REPORTED KILLED.

A special dispatch from Los Angeles, Cal., states that Eugene Sandow, the strong man, was executed, last June, in the Tower of London, as a German spy.

Sandow was well known on this side, having played all the principal vaudeville houses as well as appearing at the head of his own companies.

MRS. CASTLE SAYS NO.

Mrs. Vernon Castle, who returned to New York last week, sets at rest all reports about that Castle divorce.

"I'm sick and tired of denying that Vernon and I are going to get a divorce. We are never going to get it, and that's final."

Vernon Castle is now at Old Point Comfort getting an aviator's license, preparatory to leaving for England to join the flying squadrons.

Mrs. Castle will shortly make her vaudeville debut as a "single" in New York.

ISABELLE MILLER
in "The New Boarder."

VAUDEVILLE SUPPLANTS SHOWS.

Owing to the scarcity of road attractions, the Grand, Terre Haute, Ind., will put in vaudeville, Jan. 10, in connection with the feature pictures.

MIKE BERNARD SUED.

Florence Julia Brown, known in vaudeville as Florence Courtney, of the Courtney Sisters, filed suit in the Supreme Court last Wednesday, Dec. 22, for a divorce from Mike Bernard, the pianist.

CHANGE IN READING.

Keith's vaudeville is now playing at the Hippodrome, Reading, Pa., having changed houses with the stock company, which opened at the Orpheum, there, Dec. 27.

PLAYING HER LAST WEEK IN VAUDEVILLE.

Marie Cahill, who, through her manager, Daniel V. Arthur, announced that she would cancel all her vaudeville bookings, is playing her last week in New Orleans, La. Miss Cahill, through illness, was unable to appear until Thursday night, Dec. 23, when she was given a large reception.

MAUDIE MALLIA, of the New York Hippodrome forces, collected over $200 for sale of programs at *The New York American* Christmas Tree Benefit, at the Hippodrome, Sunday night, Dec. 19. She has retained one program, containing the autographs of nearly all the acts who appeared.

TWO SHOWS NEW YEAR'S EVE.

All the vaudeville houses in New York will give two performances on New Year's Eve. The second performance will start in most theatre at 11.30 P. M. Celebrations on the stage of many of the houses will be held by the acts appearing.

JACK BOYCE has been on the sick list, but is now able to be about.

JOE DAVIS is now working with the Tenly and Elmer act.

BILL RENO has gone to Montreal to appear in stock, tabloid and musical comedy.

BOB MORRIS blew into Boston recently from the middle West, where he played several weeks' engagements.

LYDELL and HUGHES jumped from Chicago to Boston after playing their Western engagements.

JAMES MARRON, who has been West for several years, is now in Boston. In former years he was of the team of Marron and Parent.

BERT HOWE, rube comedian, of the green umbrella fame, played a three days' engagement recently with two other acts on a fifty-fifty basis, at the end of the time played. Each act, individually, received fifty cents each for their share.

MUSICAL BUSKIRK was billed to appear at the old Howard, Boston, week of Dec. 20, but did not play, claiming that he did not have a contract for the date.

PERFORMERS PLAYING the Park Theatre, Manchester, N. H., said that the ghost failed to materialize at the close of their engagement, Saturday, Dec. 18, but found on their return to hotel that the management had settled their room rents. But he was nowhere to be found. A settlement, though, is expected.

LOTTIE DWYER, in place of Doll Fairadeen, played Whitinsville, Mass., Saturday, Dec. 18. After doing her act she was hustled into an automobile and taken to Lynwood, where she did another turn. She then went to Uxbridge, where she also appeared, and was then driven back to Whitinsville, where she finished out the evening—four shows in all. Some booking for a very small salary for one night, and ten per cent. to the agent. Cost of making the tour from Boston $2.25, round trip. She claims she had as much as two dollars left for her evening's work. Why does the actor or actress do this unless they are paid for each house they appear. A prominent booking agency of Boston booked this flying trip.

CHUNG-HWA COMEDY FOUR,
A Vaudeville Feature.

WHITE RATS SCORE BIG VICTORY.

B. S. MOSS TO PLAY ONLY ACTS HOLDING UNION CARDS.

KEENEY LIKELY TO FOLLOW.

Harry Mountford, the "firebrand" of the vaudeville situation, fired the first gun for victory last week, when B. S. Moss, who controls some ten houses in New York, announced that no acts will be played in any of the Moss houses unless they hold a White Rat Union Card. The order went into effect last Monday, and when acts reported for rehearsals they were asked to show their cards.

In one of the Moss houses the entire bill of six acts were ordered to take out cards, and the rehearsals were delayed until word was sent to the White Rats Clubhouse, and cards were issued for each act.

Frank Keeney, who recently spoke at a Rat rally in the clubhouse, on Forty-sixth Street, is likely to follow, on Jan. 1, 1916, and it is announced that he will book through the Moss Agency.

Mountford's greatest fight will be with the actors. Slowly but surely he is convincing them that organization will be the only remedy from the abuses they have suffered for many years.

Mountford isn't fighting the managers, he is with them. The manager needs protection as well as the actor, and with the plan working that Mountford has been advocating a general good feeling will be felt all around.

Mountford is against the actor who closes at a minute's notice on account of a bad position on the bill, and says that the managers are to be protected in many ways as well as the actor.

As a body, the actors could control the vaudeville situation, and with Harry Mountford as their leader they will finally come into their own.

Pull together, that's the secret.

THE WHITE RAT.

Dr. Helen Dean King has made an exhaustive scientific study of the White Rats, and finds that all her pets are as tame as squirrels. Dr. King lets down the front of the model cage and takes out a rat by his long, pink tail. He nestles in her hand and nibbles the air as a pretty white rabbit might, wiggling his funny little nose, while his sisters and brothers or mates peep over the edge of the door sill.

They are perfectly clean. The cages have removable floors which are taken out once a week and renovated in a steam vat; the floors are then strewn with clean wood and paper shavings and put back. No stone is left unturned to keep the rats clean and healthy.

It is Dr. King's contention that a white rat is a much safer, saner, more sanitary pet for a child than a cat or a rabbit.

MOLER, MANAGER.

Harry Moler,, formerly treasurer of the Empress Theatre, Grand Rapids, Mich., has been made manager of that house.

NEW PORTLAND THEATRE CHANGES

James W. Greely, many years a big figure of theatricals in Portland, Me., has acquired an interest in the New Portland Theatre, playing vaudeville, and will take charge of the house, Monday, Dec. 27.

Mr. Greely opened the house in 1910, but later sold out and took over the Congress Theatre, changing the name to the Greely Theatre.

Mr. Greely announced that the present policy of vaudeville will be retained.

COL. SAM HOLDSWORTH DEAD.

Col. Sam Holdsworth, of the vaudeville team of Holdsworth and Norcross, died at the St. Paul Sanitarium in Dallas, Tex., on Friday, Dec. 24.

The team had been playing a week at the Majestic in Dallas, when Col. Holdsworth was taken very ill and removed to the sanitarium.

ACTORS HOLD CHRISTMAS IN HOTEL VAN BUREN, CHICAGO.

The Cora Youngblood Corson instrumentalists always observe Christmas with a tree, and this year held that function at the Van Buren Hotel, in Chicago, when 211 presents were handed out to the nine girls of the act. J. Leslie Spahn, the manager, and a half a dozen visitors, including a brother and sister of Gladys Cronk, who ran down from Norwalk, Wis., and Mr. and Mrs. C. H. Meredith and son, E. E. Meredith.

The affair was highly enjoyable in every respect. Mr. Spahn acted as Santa Claus, and distributed the presents with many jesting remarks, which added to the gaiety of the occasion.

The girls sent a present to Fred M. Barnes, which was not on the tree. Mr. Barnes booked the act for fairs last season and all of them got to know him intimately. They made the gift of the booby order, but it was a clever idea, and pleased him very much. C. G. Conn presented Cora Youngblood Corson with a gold euphonium with numerous jewels distributed over it. Various valuable gifts were exchanged and many presents came from a distance.

WILLIS P. SWEATNAM'S RETURN TO VAUDEVILLE.

After an absence of several years Willis P. Sweatnam, one of vaudeville's greatest portrayers of the negro, will make his comeback in the vaudeville houses, on Monday, Jan. 3, at the Royal Theatre. He will present for the first time a new one act comedy, called "In Old New Orleans."

McCOY RESIGNS.

Dan McCoy resigned as manager of the Empress Theatre, Grand Rapids, Mich.

He will return to Chicago and enter the Sullivan & Considine office.

GREAT OUTDOOR SPORT.

Fred Mardo, manager of the Marcus Loew Boston Booking Offices, came in fourth in the Christmas Day swimming race held at City Point.

These out-door sprints of fifty and one hundred yards take place every year under the auspices of the "L" Street Swimmers Club.

The absence of ice was a disappointment to the field of swimmers.

J. C. MATTHEWS RECEIVES MANY CARDS.

J. C. Matthews acknowledges Christmas cards from the following up to Christmas Day: Sam Kahl, La Follette, Fred G. Nixon-Nirdlinger, Harry Weber, Cora Youngblood Corson, Frank Q. Doyle, Mr. and Mrs. Ed. W. Rowland, William De Hollis and company, Shreck and Percival, Jack Fox, Fred Hicks, Mullini Sisters, Florence Rayfield, Kelcey Sisters, John and Winnie Hennings, Martha Russell and Patrick Calhoun, Will Cunningham, Mason and Murray, Mr. and Mrs. Makarenka, Mary Dorr, Mr. and Mrs. Norman Friedenwald, Florentz Family, William Rosenblum, Mercedes, Mr. and Mrs. Axel Christensen, Fennimore Cooper Towne, Ishikawa Bros., Frank Clark, Van and Belle, Sam Baerwitz, Will J. Harris, McRae and Clegg, Williams and Fuller, Inness and Ryan, Tom and Stacia Moore, Jim Marco, Beaumont and Arnold, Leon and company, Libby and Trayer, Walter S. Howe, Charles Jacobs, Mr. and Mrs. W. H. Fogg, Tom Quigley, Claude Austin, Franks and Addington, Frankel Bros., Joe Hewitt, Greene and Parker, Joseph K. Watson, Wartenburg Brothers, Le Roy and Cahill, Howatson and Swaybell, De Witt, Young and Sister, Ray Merwin, George B. Alexander, Lewis, Belmont and Lewis, Henry Berlinghoff, Bert Goldman, W. B. Patton, Will Cromwell and Marion Cross.

FANNIE BRICE FOR VAUDEVILLE.

Fannie Brice, who left the "Nobody Home" company in Chicago, will shortly make her return to vaudeville.

RE-UNITED.

Chas. H. Burke and Pat Touhey have re-united, and will appear in vaudeville with their Irish comedy, "Casey's Visit." Alf. Wilton is looking after their bookings.

NO BERNHARDT TOUR.

Definite word has been received from Paris, stating that Mme. Sarah Bernhardt has given up all idea of coming to the U. S. Although not seriously ill, her doctors advise her that it will be next to impossible for her to take such a long trip.

A WORKING CARD FOR ACTORS!

At the first suggestion of requiring an actor to have a "working card" to permit him to follow his vocation, a pronounced discord jars the sensibilities of most of us. But, on mature reflection, when we have carefully considered the subject in all of its bearings, the necessity for it, its object and what it may accomplish for both the actor and the manager, the discord disappears as we reach the conclusion that, after all, it may be the means of establishing the amusement business on a harmonious foundation between actor and manager, unknown and undreamed of in the past.

There are many hardships which the actor is subjected to that are unreasonable and unfair, because they are inflicted upon him by a power that is stronger than he is, and he is brought face to face with the fact that he must "bear the ills he has, or fly to others that he knows not of." He is often subjected to indignities and humiliation by pompous booking agents and their underlings that are unbearable and unnecessary. He is frequently treated in an overbearing manner by the boorish house manager.

In booking his act he is required to accept a contract that is unfair, or go without an engagement. Even then, the contract has so many loopholes that the manager can crawl through that it is little more than "a scrap of paper" as far as the performer is concerned. All of this is wrong, and the actor as an individual is powerless to resent it.

In combination with several thousand fellow workers, it is somewhat different; the actor can then have his wrongs righted through the proper authority in his organization. Here is where the "working card" comes in—when each member in good standing must have a card all of his brethren in the profession can recognize him as one entitled to their friendship and support, and his grievances become theirs, if they are just and proper. The working card will compel managers to give to performers a just and equitable contract and make them conform to it, and will secure to the performer that gentlemanly treatment to which he is entitled. On the other side, the performer will be bound to fulfill every requirement of the contract relating to him or suffer the penalty of suspension from his organization. Without the working card there would be deceptions and evasions innumerable, and great injury might result to all parties concerned.

All honorable and fair minded people in the profession—managers, performers and agents—who really want to do what is right, will recognize in this method a remedy for the many contentions and bitter controversies which heretofore have been treated in an arbitrary manner.

JOAN SAWYER'S TO OPEN.

Joan Sawyer has completed her vaudeville bookings, and expects to open on New Year's Eve her new dance parlor, "Joan Sawyer." It's the old "Palais de Danse" renamed.

George Harcourt, her dancing partner, will be one of the features.

COMPANIES IN TABLOID PLAYS.

Broadway Girls (Hal Watties, mgr.)—Pittsburg, Kan., 27-Jan. 1, Parsons 3-8.
Carter, Suzanne, Mus. Com. Co.—Trinidad, Colo., indef.
Deloy's Dainty Dudines (Eddie Deloy, mgr.)—Waco, Tex., 27-Jan. 8.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Mt. Carmel, Pa., 27-Jan. 1.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.
Loring's Musical Revue (M. J. Mesney, mgr.)—Middleboro, Mass., 27-Jan. 1.
Osman's, Billy D., Mus. Com. Co. (Thos. McCracken, mgr.)—Washington, Pa., 27-Jan. 1.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Sub-Marine Girls (Mersereau Bros., mgrs.)—Keyser, W. Va., 27-Jan. 1.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Elkhart, Ind., 30-Jan. 1.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Decatur, Ill., 30-Jan. 1.
"This Way, Ladies" (Halton Powell, Inc., mgr.)—Joliet, Ill., 30-Jan. 1.
United Mus. Com. Co.—Youngstown, O., indef.
Young, Pearl, Players (Bill Buhler, mgr.)—Grand, Boston, 27-Jan. 1.

MINSTRELS.

Coburn's—Gainesville, Fla., 29, Ocala 30, Lakeland 31, Tampa Jan. 1.
Field's, Al. G.—Zanesville, O., 29, Cambridge 30, Wheeling, W. Va., 31, Jan. 1, Steubenville, O., 3, E. Liverpool 4, Sharon, Pa., 5, New Castle 6, Johnstown 7, Altoona 8.
Morgan's—Cedar Rapids, Ia., Jan. 2.
O'Brien, Neil (C. F. Hodge, mgr.)—Mobile, Ala., Jan. 1.
Richards & Pringle (Holland & Filkins, mgrs.)—Geary, Okla., 29, El Reno 30, Kingfisher 31.

PALACE.

(ELMER F. ROGERS, MGR.)

The matinee Monday was the biggest this theatre has had in several months. It was one of the largest crowds in the history of the honse.

The program was up to the usual standard, with the possible exception of one or two acts. Dancing played an important part of the bill, with singing as a second feature.

The Mutual Weekly, with views of the past week, entertained.

ARNOLD and ETHYL GRAZER, in a dancing and musical specialty, opened, and scored. The act is a good one, the man executing an eccentric and a toe dance that was the best thing offered here in some time. The young woman makes a good appearance, and does horn and piano solos that went over.

CONLIN, STEELE and PARKS, in songs, dancing and piano playing, in position number two, had little tronble in going over big. The comedy is a little far fetched at times, bnt is well pnt over. One of the men tries to inject "nance" stuff into the act as a feed to the comedian, bnt this is entirely unnecessary. The young woman does well in what little she has to do. The ragtime playing of Conlin, was the feature, and is a life saver.

THE SEVEN HONEY BOYS, with a first part of a minstrel show, was little short of a clean up. Each one is a finished performer and does a single with good results. The two end men put over some up-to-date gags mingled with some old boys. The best songs included "Old Bill Bailey" and "The Little Grey Mother," the last one creating several encores. The dancing of Tommy Hyde proved a big featnre. This boy surely can use his feet some. The yodeling done by Panl Van Dyke sent the act np to an artistic standpoint.

VIOLET DALE, replacing Belle Blanche, walked away with the bill. She is an artist that should be headlining instead of filling in. She gave impersonations of Lillian Shaw, Richard Carle, May Vokes, Pavlowa, Mrs. Leslie Carter, and Nazimova. It would be a difficult matter to say which one she did best as each one was a distinctive hit. She possesses an abundance of personality, and in the Pavlowa impersonation execnted a toe dance so claverly that the large audience gave her a tremendons reception.

HENRIETTA CROSMAN, in a new comedy playlet by Frances Nordstrom, entitled "Cousin Eleanor," assisted by a clever little company of five people, pleased. (See New Acts.)

ADELAIDE and J. J. HUGHES opened the intermission, and their third week here, and again proved one of the features. They are presenting an entirely new repertoire of dancing this week, featuring their "Bird and Cat" dance, executing this beantiful dance remarkably well. This act can easily be programmed vaudeville's classiest dancing team. Edward Davis offered a violin solo during dances, and greatly pleased.

JAMES C. MORTON and FRANK F. MOORE, offering the same act that they have been showing for several years, captured the langhing hit. As long as the andience will stand for the old stuff, why change. At any rate, it's abont time these boys showed something new. At the present time too much burlesque material is being nsed. Morton, as usual, does the hulk of the work, but Jim would go a hundred per cent. better if he would get a few more catch lines. The whistling battle, and Morton's recitation at the finish, put the act over big. Moore works in a more quiet manner, and benefits to a great extent.

NORA BAYES suffered greatly on account of a poor selection of songs. The andience began to leave their seats in the middle of her performance, and before she finished over one quarter of them had left the honse. Miss Bayes retains the "Robin" song which she should discard at once. Her other numbers, with the exception of her first, should also be replaced with some newer ones. Miss Bayes it too clever an artist and too valuable a vandeville feature to let her act deteriorate. At the Monday matinee she "flopped," to use the well known term.

It would be a big injustice to WARD, BELL and WARD, on account of the late hour allotted them, to say that they didn't go over. They held the closing position, and regardless of this fact and the audience leaving their seats, made what remained sit up and take notice, with their capable dancing. *Jack.*

CLIFFORD C. FISHER, INC., is the title of a new $10,000 corporation in which Clifford C. Fisher, Abraham Goldberg and Louis J. Rossett are directors.

COLONIAL.

(ALFRED T. DARLING, MGR.)

The show at the Colonial this week can be registered as one of the best variety bills the house has had since Al. Darling began being called manager.

The fickle pnblic only wanted a fuss made over this house to draw them into it. On the whole the shows are not better to any great extent, as the house has always had a bill of first water talent, bnt the box office suffered a horrible spell of seasickness for a season or so, and then the deluge of "fuss" came, the Colonial was made the recognized leader of the Keith Circuit, the crowds began to flow back, and the delapidated box office was rescued from a watery grave. But to get back to the show offered this week. It's vaudeville, and good vaudeville from gong to gong.

Monday evening Julius Lenzberg and his musical octette struck into "The Nominee" march, to a pretty slim looking house at ten after eight. That's another thing to the Colonial's credit—that of having that elites' hour of arrival, for by nine o'clock the house was filled up. Every one of 'em got the surprise of their young lives, too, in MILO (New Acts), an impersonator *de luxe* of farmyard animals and birds. In fact, he imitated in sounds with his month everything that flies in or out of the woods but a "nut"—and a guy named Adler did that earlier in the evening.

"THE FOREST FIRE" is well featured, and from a scenic effect point of view was something of a marvel to the Colonial crowd. But there's lack of acting among the company in spots that detracts from the good work of the four principals. For something to look at the effects make the audience overlook the very melodramatic "ninety and nine" tint to it all. It closed the first half of the show, of which FELIX ADLER was the first real hit of the evening, with his easy going delivery of nonsensical songs, and mannerisms, while the ventriloquial bit, using a stage hand for the "dummy," cleaned np for him.

The bill got a lively shaking up from the way the acts were programmed, ERFORD'S SENSATION being swung from closing to opening the show. A good "bit" turn of the thrill sort, with the final teeth to teeth stnnt, a strong finish up one.

HAYDN, BORDEN and HAYDN suffered from a too early spot, in "No. 3." The boys worked well all the way; the English double number creating its usual amount of fun, and though the applanse dished out to them came across strong at finish it was tardy and appeared of the lazy brand. Then, when the audience realized the boys were through for the evening it went at the clap thing with a vengeance. But by then, Haydn, Borden and Haydn had their make-np towels busy.

BANKOFF and GIRLIE, one of the leading dancing couples in vaudeville to-day, also suffered from the lazy mood of the Colonialites, in following spot. Their posey dances, together and singly, were as cleverly gone through as anytime they've played local houses, and the late applause was the only reason they wouldn't give more display of their grace, finishing with the cakewalk number.

The crowd evidently needed a stretch, for after intermission it appeared wide awake for everything, with WILLARD causing those who had not caught his performance before, gasp with the way he "grew" in front of 'em. Willard's act seemed to run short.

ANNA LAUGHLIN and BILLY GAXTON (New Acts) were given a fine ovation and their song and patter material took fairly well, though the act is shy on anything "big," Miss Laughlin's good voice carrying it over.

FRANK NORTH and COMPANY also enjoyed good treatment, his "Back to Wellington" comedy satire doing about second to the hnge hit scored in the next spot on the bill by Milo.

THE FIVE STATUES, a posing and hand to hand balancing, strength act, closed the show at 11.10, and the house remained quiet throughout their finely worked out offering. *Tod.*

COOK AND LORENZ REUNITED.

Jim Cook and Jack Lorenz have settled their differences and are once more a team. They have been separated a year and a half.

GOULD GETS PASSPORTS.

Billy Gould has succeeded in securing his passports, and sailed yesterday on the *Rotterdam* for London, where he will join his wife, Belle Ashlyn.

PROSPECT (BROOKLYN).

(WILLIAM MASAUD, MGR.)

There is a lengthy list of vaudeville acts at the Prospect this week. A shortening of several turns' allotment of time, on the platform, would have speeded things np considerably.

BELLECLAIR BROS., one of the first male teams to present the now familiar "strong man" turn, which has become a standard offering in the two-a-day, have a pretentious act in their current specialty that ranks with any similar combination in vaudeville. There is plenty of class to the Belleclair act, and the athletes run through their routine in an easy, nonchalant fashion that betokens long and arduous training.

ALDERMAN FRANCIS P. BENT, a local statesman, gave a lectnre on Mexico, illustrated with colored slides. Some of the slides were good, and others reminiscent of those awful works of art which used to be considered quite the proper caper when the illustrated song was in the throes of its initial wave of success.

CORBETT, SHEPARD and DONOVAN really started the show. Here is a three man combination of the familiar rathskellar type, which should create a fresh demand for their style of entertainment. Corbett has a remarkable voice, sweet, rich and of resonant baritone quality, running well into the tenor register. It would be interesting to see what this boy would do if his voice was properly cultivated and his enunciation corrected. As it stands now Corbett has a little something on any comic opera baritone heard on Broadway in many a long day, and to his eternal credit always sings true to pitch, never deviating a fraction of a tone from the key. Shepard is also a good singer, and Donovan a capable pianist.

ARNAUT BROS., acrobatic clowns, who fiddle industriously while tumbling and dancing about the stage, pleased the young folks immensely.

MINNIE ALLEN fooled the bunch with her opening song, in which she introduces a little parlor magic. That billing Minnie carries, though, should be eliminated. She is not "a little volcano of mirth," as the program would make us believe, but she is an enterprising little woman and should receive fnll credit for trying to present a single away from the conventional. Her method of changing costumes is nniqne in the extreme, and better and more snitable songs would work wonders for her.

After Miss Allen's offering came Sarah Padden and Company, and right here the bill received a belt that threatened to pnt a damper on the entire proceedings.

"THE LITTLE SHEPHERD OF BARGAIN ROW" is the name of the alleged playlet Miss Padden and her company presented. As a drama the piece is pnerile, containing long-winded, old fashioned speeches, very little action and abont the most tiresome, unnatural set of characters ever gotten together. The cast contains two men, namely Dan Mack and Raymond Ripley, who know how to act, both of whom manage to make the absurdly melodramatic lines passably intelligible.

MISS PADDEN sings her lines monotonously in an attempt apparently to suggest a sort of Rose Stahl shop girl type, and Natalie Blakely seems to have studied her profession in the same school of acting. The whole affair is badly written, poorly acted and amateurishly presented.

CHAS. OLCOTT, assisted by a piano, a pleasing personality, a nice degree of assurance and some excellent material in the way of a comic opera burlesque, entertained cleverly for fifteen minutes.

LEONARD GAUTIER and his trained dogs and ponies, with the toy-shop setting, could have cnt five minntes from his act and not lost a thing by so doing. The ponies are cute little beasts, and the dogs evidenced first class training.

VANDERBILT and MOORE dance delightfully, sing very badly, and altogether present a pleasant and diverting vandeville specialty. The act needs songs and better comedy material.

THE VICTORIA FOUR, a male singing quartette, clad in classy dress suits, vocalize harmoniously.

DONAHUE and STEWART, a man and woman comedy act, discloses one of the best eccentric dancers in the business in the person of Mack Donahue.

ROBBIE GORDONE, a shapely young lady, in a series of interesting poses, made a first rate closing act. *Harry.*

KEANE IN VAUDEVILLE.

Robert Emmett Keane opened in vandeville Monday in Pittsburgh. He recently left "Within the Loop" in Chicago. The question of salary with the Messrs. Shubert was responsible for the step.

NEW VAUDEVILLE ACTS

Henrietta Crosman (Sketch).
22 MIN., FULL STAGE.

Palace.—Monday afternoon, Dec. 27, Henrietta Crosman offered for the first time here a one act comedy, called "Cousin Eleanor," by Frances Nordstrom.

The little playlet doesn't give Miss Crosman much opportunity, and but for her reputation would have fared rather badly.

The story told is along familiar lines, and at that is poorly constructed. In brief, it tells of a young married couple who have just been blessed with their first. The husband, it seems, before his marriage had a love affair with a chorus girl. Cousin Eleanor hears of it and, through a ruse, gets the wife and husband out of the home, impersonates the wife, gets the letters, and everything end happily.

Miss Crosman was Cousin Eleanor, and, while she acted the role in her usual capable way, it deserving of something much better to show her talents off to the vaudeville patrons. Grace Goodall, as the chorus girl, was her chief support and acted natural. The remainder of the company of five had little or nothing to do. Miss Crosman should try again. *Jack.*

Laughlin & Gaxton (Singing and Talking).
21 MIN., ONE AND ONE AND ONE-HALF.

Colonial (Dec. 27).—Anne Laughlin and William Gaxton are a new combination to vaudeville. Their talking and singing turn was received in a fair way by the Colonial audience Monday night. In the first place the opening talk needs much pruning to get the act down to about fifteen minutes. Miss Laughlin is as pretty to look at as her voice is still clear and musical, however, it may appear to be beyond his control, and until he refrains from too much waving and posing of them it will be a noticeable bad feature in the turn. He has no singing voice to speak of, his personality alone being about all that allowed his passing muster Monday night. The theme of the talk is consistent and funny, and too much of it is the only mark not to its credit. They can re-arrange a bit to their own benefit, and even change the Eskimo number that is very musical comedy material, though it does show off Miss Laughlin's voice nicely. After a nice ovation the crowd appeared to be disappointed. *Tod.*

Milo? (Tramp Comedian).
12 MIN., IN ONE.

Colonial (Dec. 27).—Not alone on the unique "surprise" idea of this chap's act did he claim the hit of the show here, Monday night, for he is one of the best impersonators of things fowl and other species of the animal society, besides being an exceptionally good to listen to whistler that the variety stage has had in many seasons. Milo? as he is billed, with some extra program matter relating to the makers of "her" shoes, costumes, etc., possesses a rich tenor voice, and his opening off stage with an operatic number, puts his audience in line to expect a female, probably many having a certain posing act in mind. Therefore his entrance gets a great laugh. A series of imitations of farmyard stock, birds, etc., is then offered, and he finishes with "When You're in Love With Someone Who Is Not in Love With You" in that clear tenor voice, and finger whistles the repeat for exit. Milo? scored what his turn is worth at the Colonial. *Tod.*

"Guilty As Charged" (Sketch).
20 MIN., INTERIOR.

Proctor's Fifth Avenue (Dec. 20).—A police court is the scene of action. Two lieutenants, each in line for promotion to captaincy; a patrolman, a police commissioner, a court attendant, and an Italian girl are the characters. Following a "mixup" of thirty days' pay of the patrolman by the Commissioner for being two blocks off his ground, and giving an unsatisfactory reason, the main case comes up, that of the "misuse of police property" by Lieutenant Levy. He is charged with having taken a picture of a criminal from its place in the Rogues' Gallery and given it to an Italian woman, an immigrant, who had pleaded her case with him and told him that she wanted that only photograph of her dead husband "for the baby's future." The husband, a blackhand, had sent for his young bride to come to America. While she was on her way he was arrested, sentenced to Sing Sing, and had been killed while working among the stone quarries. The pleading wife sought help from Lieutenant Levy, whose heart gave way to her grief and he passed the picture over to her. There was no proof against him until his opposing candidate for the captain job, Lieutenant Kane, hunted her up. At the hearing the girl feigned "nunga stand lug-lish," but finally did confess to the Commissioner that Lieutenant Levy had shown but not given her the picture. Finally the lieutenant confesses he is guilty, but instead of being "broke" by the Commissioner, he is congratulated for the deed he did in thinking of his own little ones at home, and given the promotion, much to the disgust of one, Kane.

It is an interesting police sketch, with the strong, good dramatic work of the Levy and the girl characters holding the big attention, though the role of the commissioner was very capably portrayed, as were those of the lesser important ones of the patrolman, Lieutenant Kane and the attendant, the latter being the butt of the commissioner's comedy lines, that relieved it all from becoming too heavy. It will "go" on the big time, "dressed up" with a special set. *Tod.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

Holiday week was well taken care of by an unusually good bill, and fairly well balanced, matinee, Dec. 27.

HELEN PINGREE opened the performance, and her work was deservedly well appreciated.

THE REED SISTERS are all right. Their act is dancing, and making several changes of costume. Their terpsichorean efforts were as good as their clothes, and their apparel was A 1.

THE CREOLE BAND called for the services of six colored musicians, who played harmoniously on the violin, bass violin, clarinet, cornet, guitar and trombone. The seventh member of the act appeared in burnt cork, while his associates were all light colored individuals. Hence the title. Their dark one was a good aged "darkey." He sang "Old Black Joe" splendidly, and contrary to time honored custom, tenor instead of bass. The act was one of the big hits of the afternoon.

ARMSTRONG and FORD we reviewed a few weeks since, at another theatre. Their characters of an English fop and a policeman are well sustained. Their material is also good, and we are glad to relate that the laughing (?) spells indulged by the cockney have been curtailed.

"THE EVIL HOUR" is a playlet that is really worth while. It is remeiscent of the play, "The Devil," without, however, having any of its lines or situations. It tells the story of a libertine who has the devil for his mentor. The former plans an intended victim with the idea of accomplishing her ruin, but right here Mr. Satan interferes. His reasons are unique. Had the girl voluntarily given away, Beelzebub would not have interrupted, but an advantage was taken of her innocence and helplessness, which, according to his Satanic majesty, was "unfair."

The act was nicely handled by the two men and the girl entrusted with its presentation.

The man playing the libertine, at times was a bit too melodramatic. A minor fault, easily remedied.

THE MOSCROP SISTERS, in acrobatic songs and dances, were well received. The male impersonator also did nice work.

AL. FIELDS and COMPANY, in "The Mystery of a Season Ticket," was the big laughing act of the bill. Mr. Fields and his comic opera cab and horse produced a small sized riot. Mr. Fields' comedy and his comedy methods were a genuine treat. His company, especially the straight man, were very capable folls.

KELLY and POLLOCK had some trouble in getting a start after this act, but when they finally got going, they showed us work of real merit. Not that we did it dawn upon us that Miss Pollock was none other then little Emma Pollock, of those happy Harrigan days in this city, well—a few years ago. When she sang "Maggie Murphy's Home" it brought a lump to more than one throat, and they weren't necessarily masculine ones at that. Mr. Kelly's comedy talk, while verging on the not order, was much more legitimate than the average comedian in that line.

THE THREE YOSCARRYS, acrobatic act, introduced just enough pantomimic comedy to make it entertaining. And it was. *Le Roy.*

PROCTOR'S FIFTH AVENUE.

(WM. QUAID, MGR.)

Vaudeville extraordinary would not be an untruth when speaking of the acts that began the first half of the week commencing Dec. 27.

COLLINS and CLARK started it. It's a sister act, and a good one. One of the girls did a corking good Yiddish character song.

BURKE, TOUHEY and COMPANY, the company being three, presented a comedy character sketch of Irish life. It is one of those wholesome acts of which we see entirely too little. A little bagpipe playing, ditto jig dancing, added zest to the offering, which went with a bang. The finish, however, is weak.

The contribution of HOLMES and WELLS was rather unique. A man and a girl introducing some clever dialogue and good singing took up about fifteen minutes, every one that was full of good entertainment. Best of all, the twain possess personality, and much of it.

A big act was that of NED NESTOR and his SWEETHEARTS, about ten of them. Mr. Nestor has youth and a good singing voice. The girls were similarly equipped. They sang, danced and changed costumes, and talked. Mr. Nestor's chief asset, however, was "Charley," a huge comedian, who was really funny. A big hit and a deserved one.

HERMINE SHONE and COMPANY performed a playlet of Quaker atmosphere. Miss Shone, as the Quakeress, whose life has been changed by love, did capable work. The man was also efficient. The lady playing the grandmother was fair. Grandpa Quaker, though, did a nice bit of acting. The playlet had excellent dramatic as well as comedy lines and situations.

The next time you wake up with a grouch, hunt up CORNALIA and KNAPP. If you still have it after seeing their hodge-podge, you're incurable. What do they do? Oh! nothing—except sing, dance, play musical instruments, indulge in sidewalk conversation, and tumbling extraordinary. And everything they do is clean A. A genuine laughing hit.

The MISSES LIGHTNER and MR. ALEXANDER came in for hearty approbation for their singing and dancing. Mr. Alexander played two trombones at one and the same time much better than some can play one. And one of those girls has a comedy voice that produces laughs whenever she chooses to make you laugh. A rare gift say we.

SCHEEP'S COMEDY CIRCUS closed the bill. About a dozen dogs, a monkey and four ponies constitute the circus. By ponies we mean little horses. The act has all that one might ask for, and held the audience until after eleven. *Le Roy.*

PROSPECT.

(JOS. GREENWALD, MGR.)

B. S. Moss has abandoned the two-a-day idea here and this house has gone back to continuous vaudeville. A fair sized audience witnessed the Monday night, Dec. 27, show.

BILL SACKS rendered "She's the Daughter of Mother Machree" and "There's a Long, Long Trail" with illustrated slides.

MLLE. BIALTO gave character poses in a picture frame, while the man representing painter, sang the songs. He has a pleasing voice, but loses a great deal by his seemingly superfluous attempt at dramatic effect. The songs included "You'll Always Be the Same Sweet Girl," "Rocky Road to Dublin," "Wheat a Wonderful Mother You'd Be" and "Arahy," all of which were well received. The posing was well liked and appreciated.

THE McGUINESS BROS. spoil a good dancing act with sad attempts at comedy. Their dancing pleased and was applauded, but they are not comedians.

FENIMORE COOPER TOWNE and COMPANY presented an entertaining sketch entitled "Spilling the Beans." The sketch is full of laughs and was thoroughly enjoyed, due appreciation being shown by the audience.

ALPINE QUARTETTE rendered several songs to moderate applause. The Yiddish comedian gave imitations of mandolin and cornet which pleased. Their voices are not as harmonious as one could have wished, but their songs all got by.

HONG KONG MYSTERIES, illusions and magic, mystified, and each of the feats performed received loud and deserved applause.

DANNY SIMMONS, the military hobo, did his best to entertain, but the act had a hard time going, and the audience was unpersuasive.

MARTINI BROS., acrobats and trampolinists, received their share of applause for their stunts.

The third episode of "Graft" completed the bill. *Scott.*

VITAGRAPH COMPANY GIVES UP VITAGRAPH THEATRE.

WILL BE CALLED CRITERION AGAIN.

JAMES K. HACKETT TO MOVE IN.

As announced several weeks ago in THE CLIPPER, the Vitagraph Company will not renew their lease of the Vitagraph Theatre.

The Criterion Theatre was taken over by the Vitagraph Company when the motion picture craze first struck Broadway, and re-named it the Vitagraph. It was used by the company to show first releases.

The Broadway and the Knickerbocker soon followed, and are still showing all-star motion picture programs. The venture is said to have cost the Vitagraph people a sum running into five figures.

The original name will be restored to the house when, on Feb. 7, James K. Hackett and Viola Allen will open in "Macbeth," followed by a repertoire including "The Merry Wives of Windsor," "Othello" and "King Lear."

"PINAFORE" FOR ACTORS' FUND.

On Friday, Dec. 31, the Junior Art Society will give a matinee performance of "Pinafore," at the Lyceum Theatre, for the benefit of the Actors' Fund of America. The opera will be preceded by the balcony scene from "Romeo and Juliet," and scenes from "Alice in Wonderland."

The benefit is in no way a part of the National campaign to raise a million dollars for the Actors' Fund, but the proceeds will go intact to the Actors' Fund of America, of which Daniel Frohman is president.

Mr. Frohman has kindly donated the theatre for the afternoon.

KLAW & ERLANGER OWN "A FOOL THERE WAS."

The Appellate Division of the Supreme Court, on Dec. 24, with a slight modification, affirmed in its entirety a judgment of the lower court, restraining the General Film Company from using the title of "A Fool There Was" for a one reel photoplay, although the subject matter of the picture production was entirely dissimilar to that of the play.

The only modification of the judgment is a striking out of a provision that allowed the plaintiffs' counsel an extra allowance of $250 above their costs and disbursements.

On the ground that they were the sole and exclusive owners of "A Fool There Was," Klaw & Erlanger and Robert Hilliard began their action, asserting the General Film Company had released a feature of similar name made by the Lubin Company.

The question was merely one of an original producer's right to copyright and preserve a title. The defendants asserted they were not infringing on the plaintiffs' rights, nor on their play, because of the wide diversity of the two subject matters.

In an opinion written by Justice Platzek, however, the Supreme Court held that Klaw & Erlanger and Hilliard were entitled to protect the play's name, as well as its subject matter, and the Appellate Division has apparently settled the issue once and for all.

SHORT OPERA SEASON.

In all probability the Chicago Opera Co. will give a short season here, in the Metropolitan Opera House, following the regular Metropolitan season. The opening will most likely be late in February.

SHUBERTS START ACTION.

Two actions have been begun against Jake Wells, by the Shuberts, in the Supreme Court.

The trouble started on July 7, 1910, when, the Shuberts allege, an agreement was entered into by both parties, whereby the Shubert Theatrical Co. leased the Grand Opera House at Atlanta and Macon, Ga., at a certain figure, the Atlanta house to pay two-thirds of the amount.

Later it is stated the leases were assigned to the Georgia Theatre Co., and were guaranteed by Jake Wells as to prompt payments.

Despite this, it is claimed rent is due from July to November, 1915, amounting to $12,500, and judgment is asked for this amount against the Georgia Theatre Co.

In the action against Wells, individually, the Shuberts state that prior to the suit they started an action against the Georgia Theatre Co., but at the request of Wells discontinued it, he promising to pay costs.

He has not lived up to his agreement, according to the complaint, whereupon judgment is demanded of him.

THE NEW CIRCUIT.

Gus Hill, who is promoting the new circuit of popular price houses, embracing a great variety of attractions on the plan of a wheel, returned last week from his Western trip, which, from all viewpoints, was highly satisfactory.

He visited many of the leading cities between New York and Denver, and closed deals for a number of houses for the circuit.

The "wheel" idea, Mr. Hill says, makes a strong appeal to the managers from an economical standpoint, one item of saving being $4,000 on a season in railroad fares.

THE SMART SET.

The Smart Set, the all colored musical comedy, now in its fifteenth season, began its annual tour of the International Circuit, in Pittsburgh, at the Lyceum, Dec. 6. In several instances records established by the show in other seasons, have been broken.

Through special arrangements, the company will deviate from its regular route to play the Grand Theatre, 31, and State Street, Chicago, New Year's week. The regular vaudeville policy of the Grand will be discontinued for the week.

It is the first time this show has ever played the theatre, which is located in the heart of Chicago's darktown.

Salem Tutt Whitney, J. Homer Tutt and Blanche Thompson head The Smart Set this season, as in the past several years.

BROOKS SUES BRADY.

Joseph Brooks has begun suit for breach of contract against William A. Brady, asking $50,000 damages. The controversy grew out of a conflict between a motion picture version of "Trilby" and the spoken play. It is said to be the first case of its kind to reach the courts.

Mr. Brooks claims that the Brady film played in the same cities with his production, in spite of an agreement he had with Mr. Brady that the picture should not be seen until after the regular production. This competition, it is alleged, caused such a loss that the production was withdrawn in Boston after a nine weeks' tour.

GETS HER DECREE.

Supreme Court Justice Van Siclen, last Thursday, Dec. 24, awarded a decree of separation to Kate Mason Bauby, from her lawyer-husband, F. Chester Bauby. She was also allowed $25 a week alimony.

Mrs. Bauby was formerly a chorus girl.

COHAN & HARRIS BUY A RITA JOHNSON YOUNG PLAY.

Rita Johnson Young has just sold a play to Cohan & Harris, which will be produced early next season. The play has not been named at this writing.

BILLY MANN DIES IN CALIFORNIA.

BERKELEY, Cal., Dec. 25.—William Mann, the well known manager, who was formerly husband of Marguerite Sylvia, died here of pneumonia.

ELLIOTT TO STAR.

William Elliott will soon be seen in a new play, the name of which has not been selected as yet.

The play is by Mrs. Marion Crighton, and the first she has written that will have a stage appearance.

The Euclid Producing Co., Inc., will be the producers.

PLAYERS CELEBRATE CHRISTMAS AFTER SHOW.

After the evening performance, Dec. 25, at several theatres the stage was cleared for Christmas celebrations.

The Hippodrome had the biggest celebration. Nearly one thousand two hundred were present, including the entire company, the stage hands and other attaches. Members of Gaby Deslys' "Stop! Look! Listen!" Co., which opened at the Globe, were also present.

Manager Charles B. Dillingham was the host. Just previous to the party he announced that the six hundred members of the Hippodrome company would receive full pay for the week, though a half pay clause for Christmas week was in their contracts, which in itself was a most handsome Christmas present.

When the curtain went up on "Hip, Hip, Hooray" a flooring was laid over the ice used in the skating scene, and most of the company dressed and took seats in the audience. In half an hour "Amateur Night" was under way. Sixteen numbers were put on by such amateurs as stage hands and carpenters. Each number was given two minutes to make good. If it failed, Walter Brown, time keeper, gave a signal, and two huskies yanked the unfortunate off the stage with a hook. "Get the Hook," was quite a popular saying.

An immense Christmas tree was rolled out on the stage, and one thousand two hundred and seventy-four gifts were distributed. Then came dancing and refreshments. The time limit was 5 A. M.

Eleanor Painter, of "The Princess Pat," gave a party to her company and the house attaches, after the night performance at the Cort. Bill Kellam, the six foot six scene builder, costumed as Santa Claus, was lowered by a rope from the flies. He gave out presents from a pack on his back and from a large Christmas tree.

Molly Pearson was hostess to her company, at the Comedy. There was a Christmas tree, dancing and refreshments.

The company playing "The Ware Case" at Maxine Elliott's Theatre were guests of Lou-Tellegen, at a tea, after the matinee.

DON'T FORGET THE FOLKS.

At this time of the year particularly, everyone should write to the folks at home. Many a pathetic inquiry for loved ones on the road reaches THE CLIPPER, and often we cannot give the desired information. Let them know where you are at this time, if at no other!

FANNIE BRICE OUT.

Fannie Brice, who has been a feature with "Nobody Home" Co., left the company and will return to New York.

Mildred Elaine will take her place with the show.

"THE GIRL" has closed, and will be re-written.

THE OGDEN ORCHESTRA, at the Grand Theatre, Owensboro, Ky., includes: Lester Huff, Hazel Stevens, Emma Thorne, Minor Atkinson, Luther Heatwole, Will Huff and Frank A. Ogden.

JAMES WHITTENDALE is in Los Angeles, Cal., promoting a $30,000 deal. Christmas was also his holiday, and he got a double set of presents—maybe.

"FIXING SISTER" is in rehearsal. It will open in Atlantic City, Jan. 17.

"THE MELODY OF YOUTH" will open, Dec. 31, at Stamford, Conn., with Wm. J. Kelly, Brandon Tynan, George Giddens, Harden Wright, Lily Cahill, Walter Walker, Alice Gail, Helen Emily and M. J. Cody, in the cast.

ELSIE FERGUSON, who will shortly appear in "Margaret Schiller," by Hall Caine, will be supported by Norman Trevor, Eileen von Biene, Marcella Emmons, Edward Waldmann, Grace Carlyle, Gareth Hughes, Paul Doucet, Leslie Palmer, Horton Cooper, Lewis Seely and Douglas Paterson.

KLAW & ERLANGER and GEORGE C. TYLER have engaged John Flood, Grace Filkins and Everett Butterfield for important parts in "The Ohio Lady," the new play by Booth Tarkington and Julian Street, which goes into rehearsal this week and opens in Columbus, O., Monday, Jan. 24.

THE ENGAGEMENT of "The Follies," at Chicago has been extended three weeks, making it a record of nine out of the forty-nine weeks' season scheduled.

JAMES K. HACKETT AND GEORGE C. TYLER FORM NEW FIRM.

WILL SHORTLY PRODUCE NEW ROMANTIC COMEDY.

BRANDON TYNAN TO STAR.

James K. Hackett and George Tyler, who is associated with Klaw & Erlanger in several productions, formed a partnership last week to produce plays. The company will be known as the Hackett & Tyler Producing Co.

The new company will in no way interfere with Mr. Tyler's connection with Klaw & Erlanger, who are interested with him in several road attractions.

The new firm announce as their first venture, a new romantic comedy by Brandon Tynan, who will also have a prominent role. It is yet unnamed.

Messrs. Hackett and Tyler should prove a successful combination, inasmuch as Mr. Hackett is well supplied with funds, and Mr. Tyler has made some of the greatest productions of the present day.

REHEARSALS OF "OKLAHOMA."

Rehearsals begin Dec. 27 for the latest Charles Frohman-David Belasco joint production, which was arranged for just before the untimely death of Mr. Frohman in the sinking of the steamship *Lusitania* last Spring. The name of the play is "Oklahoma," a new three act drama by George Scarborough, author of "The Lure," "At Bay" and other plays. The scenes in the play are laid in the Far West.

In the cast will be John Miltern, William Courtleigh, Lowell Sherman, Curtis Cooksey, Edward L. Snader, H. J. Carleton, George West, Leonore Ulrich, Isabelle O'Madigan, Ethel Benton and others.

The rehearsals will be under the personal direction of Mr. Belasco.

"Oklahoma" will be produced in Boston, at the Hollis Street Theatre, about the middle of January, and will come to one of the leading Broadway theatres early in February.

"THE TECHNIQUE OF PLAY WRITING,"

Is the title of a book by Charlton Andrews, and published by the Home Correspondence School. The book is intended as an aid for the embryonic dramatist, the author of it endeavoring by set rules to teach the young writer the art of analysis and construction, together with what to use and what not to use in the way of complications, suspense, surprise, etc. In fact, it is a treatise intended to guide an author from the conception of the plot to the placing of the play.

NATIONAL CONSERVATORY OF MUSIC EXAMINATIONS.

The thirty-first semi-annual entrance examinations for singing, piano, organ, violin and other orchestral instruments of the National Conservatory of Music of America (Mrs. Jeannette M. Thurber, founder and president) 126-128 West Seventy-ninth Street, New York City, will be held Saturday afternoon, Jan. 8, from 2 to 4, and Wednesday evening, Jan. 12, from 8 to 9 o'clock. For further information, address Secretary, 126 West Seventy-ninth Street, New York City.

SHOW GIRL WEDS OFFICER.

Phyllis Munday, a show girl, who had appeared in several of Charles Dillingham's productions, was married Dec. 18, to Lieut. Clarence McReavy, of the United States battleship, *Connecticut*, the ceremony taking place in Philadelphia, Pa. They are at present living in New York.

Miss Munday was with Gaby Deslys, in "Stop! Look! Listen!" and had also appeared in "Watch Your Step." Previous to that she was an artist's model in Paris.

FROM FIVE HUNDRED SHOW FOLKS.

(Wire to THE CLIPPER.)

SAN ANTONIO, Tex., Dec. 25.—Merry Christmas, Happy New Year from five hundred all right show folks and PERCY TYRELL.

"THE DESIGNING MRS. DESPARD" will be the new play in which Valeska Suratt will be starred by Frederic McKay.

MAYNARD WAITE will shortly produce "The Masked Model," a Viennese opera.

THE M. B. LEAVITT TESTIMONIAL.

William W. Randall, the chairman of the amusement committee of the gigantic testimonial to be given the veteran manager, M. B. Leavitt, on the afternoon of Jan. 11, reports that the program committee has just commenced to put the matter into shape.

The performance will commence promptly at 1 P. M., with an overture by the big band of fifty pieces, under the leadership of the well known composer, Giovanni E. Conterno, after which a moving picture stunt of a few minutes duration, under the direction of Lawrence Marston, of the Mirror Films, introducing about all the prominent players now in town, including King Baggot, Clara Kimball Young, Augustus Phillips, Alice Baxter, Sidney Drew, Frank Losee, Wright Huntington, Horace Vinton, Edgar Davenport and Little Frankie Longacre.

A couple of hours later the same picture will be thrown on the screen, breaking all records for the public showing of a newly made picture. Then comes the old time minstrel first part, in which there will be some sixty people take part, including Lew Benedict, Matt Wheeler, Al. G. Field, J. T. Powers, W. P. Sweatnam, Tom Lewis, Carroll Johnson, Al. Hart, Jerry Hart, Frank Dumont, Harry Le Clair, Fred Niblo, J. J. Armstrong, George Wilson, Jack Wilson and John E. Henshaw. James Gorman will take charge of the whole minstrel show.

Just for this time, and as a compliment to his old employer, M. B. Leavitt, Julius Witmark will appear in the crescent first part singing his old ballad, "Baby's Lullaby." The old time afterpiece, "Sim Dimpsy," which Tom Lewis will put on, will conclude this part of the first part.

In rapid order will come Adeline Leitzbach's exit on the vaudeville conditions of to-day, "When Mr. Shakespeare Came to Gotham," with a star cast; the second act of "The Mascot," with the female roles played by men, and *vice versa;* Buffalo Bill, in a dramatic sketch; song contest by twelve of the leading music publishing houses; cabaret dancers' contest for a silver cup; the Washington Square Players; the French Players, in a one act play; E. E. Rice's new march, "The Boy Scouts of U. S.," with one hundred of the naval division, by permission of Gen. McAlpin in evolutions; the new big martial military and naval act, with Edna Mae Royal and company of twenty-eight. The act is by Wm. W. Randall, with the lyrics by Frank Dupree, and the music composed by Dr. Giovanni E. Conterno.

It is expected that this big feature will create a great sensational success. Other features are: Tempest and Sunshine, Houdini, the handcuff king: Maggie Cline, Adelaide and Hughes, James O'Neill, Mizzi Hajos, Nat Goodwin, Bessie Wynn, Jack Hazzard, Virginia Fox Brooks, Victor Herbert, Riggs and Witchie, from "Princess Pat;" James J. Corbett, Loney Haskell, Eugene O'Rourke, Alice Baxter, John E. Kellerd, Percy Haswell, Pauline Hall, Burr McIntosh, Whitaker Sisters, Wilton Lackaye, William Courtleigh, Leah Winslow, Charles Mason, James T. Sullivan, John W. Ransone, Grace La Rue, Emily Ann Wellman, and over two hundred others.

The performance promises to be one that will long be remembered as the biggest and most novel program ever presented in America. The mail orders for boxes and seats have been very large. The regular sale of those left on hand will open at the box office of the Manhattan Opera House next Monday morning at 9 A. M. It looks like a $9,000 matinee performance; not so bad in these times. The committee expect that the outside contributions to the Leavitt testimonial will fully aggregate $10,000. George W. Lederer is the general stage director, and he will be assisted by Ben Teal, Joseph Herbert, A. W. McCollin and others.

NORA BAYES will have charge of the "High Jinks" party, at the Palace, New York, New Year's Eve, and for which many prominent performers will appear.

ON JAN. 12 the entire receipts for the luncheon at the Hotel Biltmore, New York, will be donated to the Actors' Fund.

MERRY CHRISTMAS AT THE HIPPODROME.

The holiday season finds joy overflowing at the Hippodrome, which, under Charles Dillingham's direction, will provide enjoyment and delight for ten thousand happy individuals each day this week. Being the only legitimate theatre in New York where daily matinees are given, "Hip-Hip-Hooray" will furnish amusement for thousands who have been looking forward to the school holidays, while visitors from all over the country, and New York society, which is now planning lavish entertainment to debutantes, all make the big playhouse, with its pageant of wonders, their amusement headquarters.

At every matinee this week one lucky little girl in the audience will be presented with a handsome doll dressed exactly like one of the principals of the big company. The winning number will be chosen by the largest elephant, "Jennie," mother of the baby, "Chin Chin."

"THE SOUL MACHINE."

At the Gaiety, on Monday afternoon, Dec. 20, there was given a special performance of a psycho-melodrama entitled "The Soul Machine," credited to an unknown author programmed as Daniel Garrettson. It was rumored around the theatre, however, that the writer of the play was Augustus Thomas. The play was produced by the Stage Society. It is well written and was skillfully acted by this cast: Alvira Fenton, Jane Harbury; Dr. Fuller Staunton, Bennett Southard; Marion Fenton, Edith Luckett; Mrs. Fenton, Helen Robertson; Carroll Fenton, George Clark; Thompson, J. K. Hutchinson; Benedick Nichols, Walter Connolly; Willard Staunton, Eugene O'Brien; Ramsey Gordon Keith, Vincent Serrano; Sara, Doris Woolridge; MacArdle, Tom McGrath; Penley, Galway Herbert; Deputy Sheriff, John Warnick.

"MAKING DICK OVER."

"Making Dick Over," a comedy in three acts by Rose O'Neill and Edith Ellis, was produced for one performance at the Candler by the Gamut Club (actresses), and made a favorable impression. The cast was: Humphrey Wyatt, Walter Kingsford; Mary Wyatt, Bernice Golden; Anne, Anna Wynne; Lady Chevening, Mrs. Cecil Raleigh; Agatha Sutton, Mrs. Georgette Proctor; Jim Treherne, J. Malcolm Dunn; Richard Wyatt, Norman Tharp; Franklyn Bates, Charles Francis; Mrs. Richards, Eva Davenport; The Man from Lewis & Co., Harland Tucker; Preston, Edward Hicks; Mrs. Bates, Beatrice Prentice.

BROWN'S NEW STARS.

In addition to the players named in his page advertisement in the Christmas issue of THE CLIPPER, Chamberlain Brown is also sole manager and agent for George Fawcett, Katherine Kaelred, Julian L'Estrange, Vera Michelena, Georgia Caine, Adele Blood, Eugene Revere and Robert Edeson.

There is not a question about Mr. Brown being now the most important dramatic agent in New York, if not in the country.

ROWLAND, CLIFFORD & GATTS SECURE "UNDER COVER."

Rowland, Clifford & Gatts have secured "Under Cover" by special arrangement with Selwyn & Co., and the show is now on tour. Jack Marvin has been engaged for the leading role. The cast also includes: Leo Du Mont, Edwin Walton, George Hupp, Walter Jones, Jessie Wells, Gertrude Ritchie, Jean Wardley, Harry Farnham, Edward Sloan, Beatrice Ebert, Lottie Emmons and Douglas Lawrence.

DIVING VENUS SUES RAILROAD.

In the Circuit Court, Milwaukee, Wis., Paul Harwitz, manager of the Diving Venus, has filed suit to recover $560 from the Cincinnati, Hamilton & Dayton and the Wheeling & Lake Erie Railroads, claiming that the act lost two weeks due to the delay of the railroads in delivering the "tank" in which the girls perform.

CLARENCE NORSTROM, late of the "Modern Eve" company, has joined the "Review" at the Martinique Hotel, replacing Rollin Grimes.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 3-8.

U. B. O.

NEW YORK CITY.

Colonial.

Hoey & Lee — John Cutty
Stanley & Norton — Harry Gilfoil
Werner-Amoros Troupe

Alhambra.

Adelaide Herman — Dorothy Toye
Laughlin & Gaxton — Bobbie Gordone
Harry Green & Co. — Bonomoro's Arabs
Willard

Royal.

"Highest Bidder" — Selma Braatz
Norton & Lee — Holmes & Wells
Frank Mullane — White & Clayton
Louis A. Simon & Co. — Josie Heather & Co.

Orpheum (Bklyn.)

Geo. Howell & Co. — Bessie Wynn
Melville Ellis & Co. — Farber Girls
Four Janettys — Dunbar's Southern Darkies
Chas. Ahearn Co.
Lew Dockstader — Fred & Adele Astair

Bushwick (Bklyn.)

Scotch Lads & Lassies — McConnell & Simpson Co.
Forest Fires
Milo — Arnaut Bros.
Marie & Duffy — De For Boys
Mabel Berra

Prospect (Bklyn.)

Wm. [illegible] & Ireland — Violet Dale
& Co. — Warren & Conley
Henry Lewis — Paul Gordon
Geo. East & Co. — Willard Simms Co.
Federson Bros. — Miller & Lyles
Oxford Trio

ATLANTA, GA.

Forsyth.

Wm. Morris & Co. — The Le Grohs
Marion Weeks — Old Homestead Octette
Orville Stamm — Six Musical Nosses
Bert Hanlon — Joe Daniels

BUFFALO, N. Y.

Shea's.

Elsie Williams & Co. — Three Mori Bros.
Pierlot & Schofield — Augusta Glose
Bernard & Scarth — Orth & Dooley
Morton & Glass

BALTIMORE, MD.

Maryland.

Scott & Keane — Nora Bayes
Lunette Sisters — Coulin, Steele & Parks
Harry Cooper & Co. — Holmes & Buchanan
Mullen & Coogan — Kramer & Patterson
Clown Seal — Kirby & Rohm

BOSTON, MASS.

Keith's.

Chas. Grapewin & Co. — Fred V. Bowers & Co.
Myrl & Delmar — Haydn, Hordon & Haydn
Marshall Montgomery — Lady Sen Mei
Mlle. Vadie & Girls — John O'Malley

BIRMINGHAM, ALA.

Lyric.

(SPLITS WITH NASHVILLE.)

First Half: — Last Half:
Bissett & Scott — Harry Cutler
Jeanette Childs — De Witt Young & Sister
Cheebert's Manchurians — Morin Sisters
Harry Wardell

CLEVELAND, O.

Keith's.

Mr. & Mrs. Jimmie Barry — Valerie Bergere & Co.
Marguerite Farrell — Vasco
Monk & Dog — Chas. Howard & Co.
Borisini Troupe

COLUMBUS, O.

Keith's.

Chip & Marble — Walter Milton & Co.
Maurice Burkhardt — Hussey & Boyle
Maryland Singers — Van Cleve & Pete
Balzer Sisters

CINCINNATI, O.

Keith's.

Gaston Palmer — Joan Sawyer & Co.
Anker Trio — Antwerp Girls
Ray Samuels — Fred J. Ardath & Co.
Kolb & Harland

CHARLESTON, S. C.

Victoria.

First Half: — Last Half:
"The Debutantes" — Alexander Bros.
Sullivan & Pasquelina
Arco Bros.

CHARLOTTE, N. C.

Piedmont.

First Half: — Last Half:
Welling, Leering Trio — Tiny May's Circus
Guy Bartlett

CHATTANOOGA, TENN.

Orpheum.

First Half: — Last Half:
Musical Bolkans — Hoey, Mozart & Merry Maids
Frank Gabby
Seven Romas — Ted & Corinne Breton
Hagar & Goodwin — Beaumont & Arnold
Morning & Van Ess
Leonard & Dempsey

DAYTON, O.

Keith's.

Colonial Belles — Ketchem & Cheatem
Charlotte Parry & Co. — Amoros Sisters
Burnham & Irwin

DETROIT, MICH.

Temple.

Horlick Troupe — MacRae & Clegg
Ernest R. Ball — Clara Morton & Co.
Fowder & Capman — Imperial Jiu Jitsu Troupe
Gaxo Sextette

ERIE, PA.

Colonial.

McKay & Ardine — Fashion Shop
Bert & Betty Wheeler — Curzon Sisters

GRAND RAPIDS, MICH.

Empress.

Avon Four — Odiva & Seals
"Cranberries" — Five Antwerp Girls
Aubrey & Riche — Ward & Faye

HAMILTON, CAN.

Lyric.

Ralph Smalley — Una Clayton & Co.
Valletta's Leopards — Denny & Boyle

INDIANAPOLIS, IND.

Keith's.

Allen Dinehart & Co. — Al. Rover & Sister
Lucy Gillette — Eddie Leonard & Co.
Campbell Sisters — Mercedes
Grace Fisher & Co. — Hunting & Francis

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half: — Last Half:
Hoey, Mozart & Merry Maids — Musical Bolkans
Frank Gabby
Ted & Corinne Breton — Seven Romas
La Viva — Hagar & Goodwin
Leonard & Dempsey

LOUISVILLE, KY.

Keith's.

Fashion Show — Vera Sabine & Co.
Alfred Bergen — Gladys Alexandria & Co.
Howard, Kibble & Herbert

MONTREAL, CAN.

Orpheum.

Wright & Dietrich — Passion Play of Wash Sq.
Lubowska
Great Howard — De Leon & Davies
Three Floods — Dyer, Faye & Girlie

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)

First Half: — Last Half:
Francis Nordstrom Co. — Arthur Huston & Co.
Allman & Dody — Kerville Family
Lockhart & Leddy — Harris & Manion
Josie Flynn & Minstrels — Artois Bros.
The Turpins

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)

First Half: — Last Half:
"The Red Heads" — "The Red Heads"
De Witt Young & Sister — Bissett & Scott
Morin Sisters — Jeanette Childs

OTTAWA, CAN.

Dominion.

Three Types — Odone
Cycling Brunettes — (To fill.)

PITTSBURGH, PA.

Davis.

Rae Eleanor Ball — Stan Stanley Trio
Gruber's Animals — Alan Brooks & Co.
Eva Tanguay — (To fill.)

PHILADELPHIA, PA.

Keith's.

Beatrice Herford — Donahue & Stewart
Gautier's Toy Shop — Wheeler Trio
Alexander Kids — Oliver & Olp
Quirogs — Phyllis Neilson-Terry
Great Leon

PROVIDENCE, R. I.

Keith's.

Homer Miles & Co. — The Seebacks
Marie Fitzgibbons — Jean Tyson & Co.
Felix Adler — Webb & Molyneaux
Van & Schenck — Merelli & Otto
Five Statues

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK.)

First Half: — Last Half:
Arthur Huston & Co. — Francis Nordstrom & Co.
Kerville Family — Allman & Dody
Harris & Manion — Lockhart & Leddy
Artois Bros. — Josie Flynn & Minstrels
The Turpins

ROCHESTER, N. Y.

Temple.

Six American Dancers — Violinsky
Heras & Preson — Dan Fulano
Conroy & Renrich — Jos. Ke Kon Troupe
Billy B. Van & Co. — Doc O'Neil

ROANOKE, VA.

Roanoke.

First Half: — Last Half:
James F. McDonald — Clipper Comedy Four
Harrington & Perry — Tiny May's Circus

SAVANNAH, GA.

Bijou.

First Half: — Last Half:
Al. & Fannie Steadman — Sullivan & Pasquelina
Alexander Bros. — Joe Cooke
Colonial Minstrel Maids — Mendelsohn Four
Arco Bros.

TORONTO, CAN.

Shea's.

Howard's Ponies — The Brightons
Kramer & Morton — Mrs. Langtry & Co.
Eddie Carr & Co. — Watson Sisters
Henry G. Rudolph — Dugan & Raymond

TOLEDO, O.

Keith's.

Leo Beers — Martinetti & Sylvester
Nine White Hussars — Frank McIntyre & Co.
Mary Melville — International Girl
Dooley & Sales

WASHINGTON, D. C.

Keith's.

Everett's Monks — "Bride Shop"
Mignon — Alexander Carr & Co.
Morton & Moore — Porter & Sullivan
Charles Olcott — Corio & Dinus

YOUNGSTOWN, O.

Hippodrome.

Hermine Shone & Co. — Savoy & Brennan
Tallman — Bankoff & Girlie
Dainty English Trio

ORPHEUM CIRCUIT.

CHICAGO.

Palace.

Geo. McFarlane — Willie H. Wakefield
Nellie Nichols — Corcoran & Dingle
Kilmore & Williams — Margot Francois & Partner
Dorothy Regal & Co.

Majestic.

Ciccolini — Wilson & Le Nore
Le Roy, Talma & Bosco Co. — Milton & De Long Sisters
Hallen & Fuller — Daniels & Conrad
Orange Packers — Gardiner Trio
J. C. Nugent & Co.

CALGARY, CAN.

Grand.

Rock & White — Van & Bell
Cantor & Lee — Major Mack Rhoades
Billy Bouncer's Circus — Frank Fogarty
Jno. R. Gordon & Co.

DENVER, COLO.

Orpheum.

Mme. Aldrich — Mazie King & Co.
Ben Beyer & Co. — Bolt, La Dalles & Co.
Olga — Bronson & Baldwin
Glen Ellison.

KANSAS CITY, MO.

Orpheum.

Primrose Four — Carolina White
Lewis & McCarthy — Worth & Price
Harry Bereaford & Co. — Pipifax & Panlo

LINCOLN, NEB., & COLO. SPRINGS, COLO.

(SPLIT WEEK.)

Houdini — Willie Weston
Bison City Four — De Vole & Livingston
Mack & Vincent — Genevieve Cliff & Co.

LOS ANGELES, CAL.

Orpheum.

Mme. Donald-Ayer — Three Leightons
Eddie Foy & Family — Conrad & Conrad
Ballet Divertissements — Laura Nelson Hall & Co.
The Cansinos — Nonette

MEMPHIS, TENN.

Orpheum.

Four Marx Bros. Co. — Meehan's Dogs
Thomas Egan — Willie Solar
Tango Shoes — The Fielings
Chas. E. Evans & Co.

MILWAUKEE, WIS.

Majestic.

Mason & Keeler & Co. — Kajiyama
Belle Baker — Eugene Damond
Rooney & Bent — Aurora of Light
"A Telephone Tangle" — Arnold & Florenz

MINNEAPOLIS, MINN.

Orpheum.

Walter C. Kelly — Grace De Mar
Mr. & Mrs. Erwin — Fontaine & Fitcher
Connolly — Alice Lyndon Doll Co.
Correlli & Gillette

NEW ORLEANS, LA.

Orpheum.

Mrs. Leslie Carter & Co. — Bessie Browning
Harry Hines — Garcinetti Bros.
Al. Herman — Catherine Powell
John & Winnie Hennings

OMAHA, NEB.

Orpheum.

Gertrude Hoffmann & Co. — Gallettt's Monks
Rooney & Bent — Mignonette Kokin
Sharp & Turek

OAKLAND, CAL.

Orpheum.

Anna Held — Rosbanara
Florrie Millership — Jean Chalion
Thurber & Madison — Mary Shaw & Co.
Reynolds & Donegan

PORTLAND, ORE.

Orpheum.

Evelyn Nesbit & Clifford "Love in the Suburbs"
Mae Francis The Bell Ringers
Frank Crumit Burley & Burley
Les Yardys

SEATTLE, WASH.

Orpheum.

Chick Sale Miss Lelizel
Marie Bishop Metropolitan Dancers
Tooney & Norman "The Bachelor Dinner"
Tuscano Bros.

ST. LOUIS, MO.

Columbia.

Weber & Fields Hooper & Cook
Pekin Mysteries Elsie Faye Trio
Bert Fitzgibbon Rex's Comedy Circus
Misses Lightner & Alexander

SACRAMENTO & FRESNO, CAL.

(SPLIT WEEK.)

Freeman & Dunham Leo & Mae Jackson
The Crispos Victor Morley & Co.
Stuart Barnes

SALT LAKE CITY, U.

Orpheum.

Claude Gillingwater & Co. Sherman, Van & Hyman
Flying Wuertzs
Claudius & Scarlet Diamond & Brennan
Heisener & Gorus Schlovoni Troupe

ST. PAUL, MINN.

Orpheum.

Lambertl Harry Langdon & Co.
De Vine & Williams Paul Levan & Dobbs
"Memories" Fashion Show
Gerrard & Clark

SAN FRANCISCO, CAL.

Orpheum.

Lillian Rosell Ryan & Lee
Whipple Huston & Co. Harry Fern & Co.
Comfort & King Moore & Haager
Le Hoen & Dupreece Le Mont's Cowboys
Fatima

WINNIPEG, CAN.

Orpheum.

Bessie Clayton & Co. Billy McDermott
Mang & Snyder Natalie Sisters
Smith & Austin Rives & Harrison
Calliste Conant Brandon Hurst & Co.

LOEW CIRCUIT.

(WESTERN.)

CHICAGO.

McVicker's.

Eckhoff & Gordon "Fascinating Flirts"
Hilda Stone Torcat & D'Alize
Hal Stephens & Co. Oney Fred Sweet
Lois Landry Bros.
Dorothy Burton

Star Hippodrome.

First Half: Last Half:
Mlle. Elmina & Co. Rice, Bell & Baldwin
Riley & O'Neill Twins Lillian Seger
Toy Town Revlew Great Lee Pollette & Co.
Dorothy Herman Versatile Four
Hattie Williams Scoville Dancers

MILWAUKEE, WIS.

Crystal.

Scanlon & Press Six Fultons
Packard Four (One to fill.)
Beatrice McKenzie & Co.

Orpheum.

Carletta Davenport's Horses
Rowland & Laxwell (One to fill.)
Sisters

MARION, IND.

Royal Grand.

First Half: Last Half:
Lillian Seger John A. West & Co.
Rice, Bell & Baldwin Lessick & Anita

LOEW CIRCUIT.

(EASTERN.)

NEW YORK CITY.

American.

First Half: Last Half:
White & White Freeman Bros.
Cecil, Eldred & Carr Rose & Moore
Jane Lawrence Holden & Herron
Singer's Midgets Singer's Midgets
The Skatells Alice Cole
Rita Bryan & Co. Billy Swede Hall
Marie Fenton Lockett & Waldron
Jack & Foris Zita Lyons

Boulevard.

First Half: Last Half:
Manda Gilbert Loree
Four Xylophonists Morgan, Dixon & Schader
Helen Page & Co.
Jack Marley Ed. Blondell & Co.
Black & White Revue Jane Lawrence
Jungman Family

Delancey Street.

First Half: Last Half:
Ed. Estus Adair & Adelphia
Dawson & Gillette Ebenezer
Will H. Fox Jack Birchley
Ed. Blondell & Co. Reed & Bassi
Lockett & Waldron Black & White Revue
Barnes & Saunders Rogers, Pollock & Rogers
Two Alfreds Henry & Lizel

Greeley Square.

First Half: Last Half:
Marie Hart Pearl & John Regay
Forrester & Lloyd Bober & Gibson
"Ships That Pass in Night" Fiske, McDonough & Bolden
George Murphy Russell & Calhoun
Seibini & Grovini Billy K. Wells
Ten Black Hussars

Lincoln Square.

First Half: Last Half:
Moscrop Sisters Mill Sisters
Geo. McFadden David S. Hall & Co.
Fiske, McDonough & Bolden Lawrence & Edward
George Murphy
Viola Duval Sylvester Schaffer
Sylvester Schaffer

National.

First Half: Last Half:
Jack Birchley Thomas & Henderson
Skipper & Kastrup Jimmie Fletcher
Bernard & Shaw Eddie Clark & Roses
Russell & Calhoun Conroys Sisters
Courtney Sisters Andrew Kelly
Swann's Alligators Five Martellis

Orpheum.

First Half: Last Half:
Byron Sabbott & Wright
Downs & Gomes Moscrop Sisters
J. C. Mack & Co. Bernard & Shaw
Eddie Foyer Flo Irwin & Co.
Zita Lyons Ford & Truly
Edward Abeles & Co. Cecil, Eldred & Carr

Seventh Avenue.

First Half: Last Half:
Billy De Vere Ward & West
Naidy & Naidy Anderson & Evans
Le Roy & Follis Sisters Elizabeth Cnity
Hong Kong Mysteries Hal Crane & Co.
Lawrence & Edwards Forrester & Lloyd
Billy Swede Hall Phantons
Madge Maitland Kelly & Pollock
Ebenezer Two Alfreds

BROOKLYN, N. Y.

Bay Ridge.

First Half: Last Half:
Rose & Moore Al. Fields & Co.
Ruber & Gibson Viola Duval
Jarrow Four Xylophonds
Kitty Francis & Co. Chauncey Monroe & Co.
Kitty Pollock Harry Green
Jungman Family Hanlon & Hanlon

Bijou.

First Half: Last Half:
Ward & West Manda
Elizabeth Cnity Skipper & Kastrup
Al. Fields & Co. Les Aristocrats
Holden & Herron Doc. Will Davis
E. F. Hawley & Co. Kitty Francis & Co.
Andrew Kelly Marie Fenton
Havelock M. Episode

De Kalb.

First Half: Last Half:
The Phantons Wm. Morris
Gilbert Loree Madge Maitland
Flo Irwin & Co. Helen Page Co.
Harry Green Le Roy & Billie Sisters
Henry & Lizel Hong Kong Mysteries
Jack Marley

Fulton.

First Half: Last Half:
Thomas & Henderson Barnes & Saunders
Sabbott & Wright Dawson & Gillette
Ford & Truly "Ships That Pass in Night"
Hal Crane & Co.
Rogers, Pollock & Rogers American Comedy Four
Gaby Bros. & Clark Swann's Alligators
Billy De Vere

Palace.

First Half: Last Half:
The Angelos Downs & Gomes
Jimmie Fletcher E. F. Hawley & Co.
Jack Marley Jarrow
Billy K. Wells Seibini & Grovini
Ten Black Dots

BALTIMORE.

Hippodrome.

Reed Sisters Jos. K. Watson
Barat & Burst "Paid With Interest"
Dave Martella Cadets de Bacine
Eddie Clark & Roses Cummiu & Seaham

BOSTON.

Globe.

First Half: Last Half:
Vic & Lynn Weber & Day
Nott & Mayree Tyler & Crolius
Chauncey Monroe & Co. Anderson & Burt
Broadway Trio Geo. McFadden
Three Alexes Wm. Cromwells
Redding Sisters

BOSTON.

St. James.

First Half: Last Half:
Wood & Mandeville Morris & Wilson
Weber & Day Bonair & Ward
John T. Doyle & Co. "Doctor's Orders"
Frank Helena Frank Westphal's
Clements & Cunningham Three Alexes

FALL RIVER.

Bijou.

First Half: Last Half:
Redding Sisters Vic & Lynn
Tyler & Crolius Edith Helena
Ben Harney & Co. Scott & Marba
Clayton Drew Players John T. Doyle & Co.

NEW ROCHELLE, N. Y.

Loew's.

First Half: Last Half:
De Wat's Circus Van & Carrie Avery
"Doctor's Orders" Marie Hart
Reed & Bassi (One to fill.)

NEWARK, N. J.

Majestic.

First Half: Last Half:
Wm. Morris Ed. Estus
Morgan, Dixon & Schader White & White
Doc. Will Davis Will H. Fox
Gloria Foy & Co. Edward Abeles & Co.
Alice Cole J. C. Mack & Co.
Four Casting Mills De Wat's Circus

PROVIDENCE.

Emery.

First Half: Last Half:
Morris & Wilson Wood & Mandeville
Bonair & Ward Browning & Morris
Anderson & Burt Clayton Drew Players
Frank Westphals Ben Harney & Co.
Wm. Cromwells Clements & Cunningham

ROCHESTER, N. Y.

Loew's.

First Half: Last Half:
Kimball Bros. Byron
Fort & De Lacey Allen & Francis
David Hall & Co. Broughton & Turner
Van & Carrie Avery Gordon & Marx
Demarest & Collette Boarding School Girls

TORONTO.

Yonge Street.

Lauder He, She & Him
Mahoney Bros. & Daisy Bob Hall
Jenkins & Covert Inkbard & Kiddin
Melody Four

PANTAGES' CIRCUIT.

CALGARY, CAN.

Pantages'.

Imperial Troupe The Violin Girl
Gus Elmore & Co. Leroy & Paul
Frank Bush

EDMONTON, CAN.

Pantages'.

Carmen & Minstrels Hinch & Kitty Henry
Andy Lewis & Co. Bert's Seals
Grace Cameron

LOS ANGELES, CAL.

Pantages'.

Lottie Mayer & Girls Luckie & Yost
Fericra Sextette Lappo & Benjamin
Friend & Downing

OAKLAND, CAL.

Pantages'.

(Opens Sunday Mat.)

"Girls of the Orient" France Dyer
Morgan & Gray Four Portia Sisters
John & Mae Burke

OGDEN, U.

Pantages'.

(Opens Thursday Mat.)

"The Green Venus" Swain-Osman Trio
Three Chums Gene Van Dyck & Bro.
Joe Whitehead

PORTLAND, ORE.

Pantages'.

Four Castors La Toy
Jarvis & Harrison Golden West Girls
Enox Wilson & Co.

SAN FRANCISCO, CAL.

Pantages'.

(Opens Sunday Mat.)

Imperial Opera Co. Big Four
Laura Winston & Co. Alice Teddy (bear)
Laurie Ordway

SAN DIEGO, CAL.

Pantages'.

The Lion's Bride Williams & Rankin
Chas. Carter & Co. Carson Bros.
Hopking & Axtell

SALT LAKE CITY, U.

Pantages'.

(Opens Wednesday Mat.)

Prosperity Girls Ollie & Johnny Vanis
"Sorority Girls" Stein & Hume
Santos & Hayes

SPOKANE, WASH.

Pantages'.

(Opens Sunday Mat.)

Arthur Lavine & Co. Greenlee & Drayton
Raymond & Hain Hanlon & Clifton
Valerie Sisters

SEATTLE, WASH.

Pantages'.

"Mexico" The Bremens
Hugo B. Koch & Co. O'Neal & Walmsley
The Singing Parson

TACOMA, WASH.

Pantages'.

Maurice Samuels & Co. Barnold's Dogs
Toscanini Arabs Hazel Kirke Trio
Princeton & Yale

VICTORIA, CAN.

Pantages'.

The Fashion Girls Bob Albright
Potts Bros. & Co. Standard Bros.
Billee Seaton

VANCOUVER, CAN.

Pantages'.

Haveman's Animals Ray Lawrence
Lewis, Belmont & Lewis Herman Trio
Roberts, Stuart & Roberts

WINNIPEG, CAN.

Pantages'.

"The Daisy Maids" Wright & Davis
The Mystic Bird Angelo Armlata & Bros.
Yates & Wheeler

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ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.

Arliss, Geo.—Blackstone, Chicago, Indef.

Anglin, Margaret—Standard, New York, 27-Jan. 1.

"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.

"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.

"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.

"At the Old Cross Roads" (Arthur C. Aiston, mgr.)—Buffalo, N. Y., 27-Jan. 1.

"Alice in Wonderland"—Lexington, New York, 27-Jan. 1.

Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.

Boston Opera & Pavlowa—Albany, N. Y., Jan. 3.

"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.

"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.

"Bunny" (Wm. B. Harris Jr., mgr.)—Syracuse, N. Y., 30, 31, Hudson, New York, Jan. 3, indef.

"Bird of Paradise" (Oliver Morosco, mgr.)—Los Angeles 26-Jan. 1, San Diego 5-8.

"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Kansas City, Mo., 26-Jan. 1, Columbia 3, Jefferson City 4, Hannibal 5, Quincy 6, Springfield 7, Bloomington, Ind., 8.

"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—New Orleans 26-Jan. 1, Baton Rouge 2, Brookhaven, Miss., 3, Vicksburg 4, Monroe, La., 5, Ruston 6, Shreveport 7, Alexandria 8.

"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—St. Marys, O., 29, Wapakoneta 30, Findlay 31, Sandusky Jan. 1, Norwalk 3, Shelby 4, Bucyrus 5, Upper Sandusky 6, Kenton 7, Tiffin 8.

Chatterton, Ruth, & Henry Miller—Ford's, Baltimore, Jan. 3-8.

Campbell, Mrs. Patrick—Syracuse, N. Y., Jan. 3-5.

"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.

"Calling of Dan Matthews" (Gaskell & MacVitty, mgrs.)—Marathon, Ia., 29, Manson 30, Sheldon 31.

Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.

Drew, John (Chas. Frohman, Inc., mgrs.)—Hollis, Boston, 27-Jan. 8.

"Devil's Garden, The" (Arthur Hopkins, mgr.)—Harris, New York, 28, indef.

"Don't Lie to Your Wife" (Eugene McGillan, mgr.)—Johnson City, Tenn., 29, Greenville 30, Knoxville Jan. 1.

"Daddy Long Legs"—Lincoln, Neb., Jan. 7, 8.

"Daddy Long Legs"—San Francisco 27-Jan. 1.

Eltinge, Julian (A. H. Woods, mgr.)—Tremont, Boston, 27-Jan. 1.

"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, indef.

"Experience" (Wm. Elliott, mgr.)—Portland, Me., 27-Jan. 1, Manchester, N. H., 6-8.

"Everywoman" (Henry W. Savage, mgr.)—Athens, Ga., 29, Rome 30.

Faversham, Wm. (Leonard L. Gallagher, mgr.)—Belasco, Washington, 27-Jan. 1, Newport News, Va., 3, Norfolk 4, 5, Petersburg 6, Richmond 7, 8.

"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.

"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, indef.

"Full House, A," Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, 27, indef.

"Frame Up, The," Byers & Mann's (Cato F. Mann, mgr.)—Auburn, Neb., 29, Tecumseh 31, Plattsmouth Jan. 1, Atchison 2, Hiawatha 4, St. Joseph, Mo., 6-8.

"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Clark, Minn., 29, Doland 30, Ashton 31, Aberdeen Jan. 1.

"Freckles," Southern Co. (Broadway Amuse Co., mgrs.)—Clay Centre, Kan., 29, Junction City Jan. 1.

Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Broad, Phila., 27-Jan. 8.

"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Waco, Tex., Jan. 1, San Marcos 5, New Brenfield 6.

"Girl Without a Chance" (Robert Sherman, mgr.)—National, Chicago, 26-Jan. 1, Crown, Chicago, 2-8.

Hodge, Wm.—Newark, N. J., 27-Jan. 1, Bronx O. H., New York, 3-8.

"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.

"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.

"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.

"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.

"His Majesty Bunker Bean"—Cort, Chicago, indef.

"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Lexington, Ky., 29, Louisville 30-Jan. 1, Lyric, Cincinnati 3-8.

"Have You Seen Stella?" Gus Hill's (Jake Lieberman, mgr.)—Chicago 26-Jan. 1.

"Happy Heinie" (Edw. Manley, mgr.)—Ft. Atkinson, Wis., 29, Waukesha 30, Cambria 31.

"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—La Fayette, La., 29, Baton Rouge 30, Ruston Jan. 1, Monroe 2, Greenwood, Miss., 3, Oxford 4, Holly Springs 5, Jackson, Tenn., 6-8.

"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—St. Cloud, Minn., 26-30, Wadena 31, Jan. 1.

"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Hutchinson, Kan., Jan. 1, Wichita 2, Peabody 3, Eureka 4, Chanute 5, Kincaid 6, Burlington 7, Ottawa 8.

"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Holton, Kan., Jan. 1, Leavenworth 2, Blue Rapids 3, Manhattan 4, St. George 5, Wamega 6, Alma 7, Junction City 8.

"Human Soul, The" (J. A. Schwenk, mgr.)—Greensburg, Ind., 29, Franklin 30, Columbus 31, Semour Jan. 1, Bloomington 3, Bedford 4, Washington 5, Vincennes 6, Mt. Carmel 7, Mt. Vernon 8.

Illington, Margaret (Selwyn & Co., mgrs.)—San Francisco 26-Jan. 8.

Irwin, May—Rochester, N. Y., 31, Jan. 1, Battle Creek, Mich., 8.

"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—Grand, Cincinnati, 27-Jan. 1, Evansville, Ind., 2.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—Denver 26-Jan. 1.

"Just a Woman"—Wilbur, Boston, indef.

"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.

"Kick In" (A. H. Woods, mgr.)—Ford's Baltimore, 27-Jan. 1, National, Washington, 3-8.

Lauder, Harry (Wm. Morris, mgr.)—Shubert, Boston, 27-Jan. 1, Springfield 3, Newark, N. J., 4, Baltimore 5, Washington 6, Wilmington, Del., 7, Plainfield, N. J., 8.

Metropolitan Opera Co.—Metropolitan, New York, indef.

Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 27-Jan. 29.

Maude, Cyril—St. Paul Jan. 2-8.

Mann, Louis (The Shuberts, mgrs.)—Lyric, Phila., 27-Jan. 1.

Mack, Andrew—Walnut, Phila., 27-Jan. 1.

"Outcast" (Klaw & Erlanger, mgrs.)—Buffalo, N. Y., 27-Jan. 1.

Post, Guy Bates—Belasco, Washington, Jan. 3-8.

Patton, W. B. (Frank B. Smith, mgr.)—Humeston, Ia., 29, Trenton, Mo., 30, Russell, Ia., 31, Albia Jan. 1.

"Princess Pat The" (John Cort, mgr.)—Cort, New York, indef.

"Princess Pat, The," No. 2 Co. (John Cort, mgr.)—Springfield, Mass., 31, Jan. 1, Albany, N. Y., 4.

"Pollyanna" (Klaw & Erlanger, mgrs.)—Academy, Baltimore, 27-Jan. 1.

"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—St. Joseph, Mo., 29, Omaha, Neb., 30-Jan. 1, Lincoln 3-5, Hastings 6, Holdrege 7, McCook 8.

"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—St. Paul 26-Jan. 1.

"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Las Vegas, N. Mex., 29, Trinidad, Colo., 30, Pueblo 31.

"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—St. Marys, O., 29, Wapakoneta 30, Canton 31.

"Pair of Sixes, A," Co. D (H. H. Frazee, mgr.)—Marshalltown, Ia., 29, Waterloo 30, Sioux City 31.

"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Helena, Ark., 29, Memphis, Tenn., 30-Jan. 1.

"Potash & Perlmutter" (A. H. Woods, mgr.)—Grand Rapids, Mich., Jan. 6-8.

"Pink Lady"—Knoxville, Tenn., 30, New Orleans 27-Jan. 1.

"Quinneys'" (Frederick Harrison, mgr.)—Hartford, Conn., 29, 30.

"Ruggles of Red Gap"—Fulton, New York, indef.

"Rolling Stones" (Selwyn & Co., mgrs.)—Montauk, Bkln., 27-Jan. 1, Shubert, Bkln., 3-8.

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The most unique instrumental novelty in years. It's a wonderful number for fox trot or buck and wing. Its intrinsic value to an act is beyond comparison.

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MOVIE COMEDIES

McCabe, James L. (Halton Powell, Inc., mgr.)—Elgin, Ia., 29, Independence 30, Clarksville 31, Webster City Jan. 1, Cedar Rapids 2, Armstrong 3, Belmont 4, Garner 5, Forest City 6, Hampton 7, Iowa Falls 8.

"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettingill, mgr.)—Cleveland 27-Jan. 1.

"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Loveland, Colo., 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo., Jan. 1, Victor, Colo., 2, Colo. Springs 3, Leadville 4, Salida 5, Pueblo 6, Rocky Ford 7, La Junta 8.

"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Traverse City, Mich., 29, Manistee 30, Lansing Jan. 1, Battle Creek 3, Miles 4, Coldwater 5, Goshen, Ind., 6, Elkhart 7, So. Bend 8.

"Mutt & Jeff in College," No. 4 Co. (Gus Hill's (Robt. B. Monroe, mgr.)—Columbus, Neb., 29, Fremont 30, Norfolk 31, Yankton Jan. 1.

"Missouri Girl, The" (Merle H. Norton, mgr.)—Orleans, Neb. 29, Imperial 30, Palisade 31, McCook Jan. 1.

"My Home Town Girl" (Perry J. Kelly, mgr.)—Olympic, St. Louis, 27-Jan. 1, Burlington, Ia., 4.

"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Princess, Chicago, indef.

"Nobody Home," No. 2 Co.—Syracuse, N. Y., Jan. 1.

"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Detroit 26-Jan. 1.

"New Henrietta"—New Orleans Jan. 3-8.

O'Hara, Fiske—Syracuse, N. Y., 29.

"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., 27-Jan. 1.

"On Trial" (Cohan & Harris, mgrs.)—Kansas City, Mo., 26-Jan. 8.

"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.

"Only Girl, The" (Joe Weber, mgr.)—Cedar Rapids, Ia., Jan. 4.

"Robin Hood" (De Koven Opera Co., mgrs.)—Omaha, Neb., 29, Ft. Dodge, Ia., 30, Marshalltown 31, Cedar Rapids Jan. 1.

"Royal Slave, A" (Geo. H. Bubb, mgr.)—Lanesboro, Ia., 29, Harlan 30, Essex 31.

Sothern, E. H.—Booth, New York, indef.

Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, 27, indef.

Starr, Frances (David Belasco, mgr.)—Albany, N. Y., 31, Jan. 1, Standard, New York, 3-8.

Smart Set, The (J. Martin Free, mgr.)—Grand, Chicago, 27-Jan. 1, Princess, St. Louis, 3-9.

Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—National, Washington, 27-Jan. 1, Academy, Baltimore, 3-8.

Shank, Lew (C. W. Mercer, mgr.)—Franklin, Ind., 29, Greensburg 30.

"Sadie Love" (Oliver Morosco, mgr.)—Gaiety, New York, indef.

"Stop! Look! Listen" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.

"Show Shop, The" (Selwyn & Co., mgrs.)—Park Sq., Boston, 27-Jan. 1.

"Sari" (Henry W. Savage, mgr.)—Richmond, Va., 29, Newport News 30, Norfolk 30-Jan. 1.

"Song of Songs, The" (A. H. Woods, mgr.)—Powers', Chicago, 26-Jan. 22.

"Sinners" (Wm. A. Brady, mgr.)—Shubert, St. Louis, 27-Jan. 1.

"So Long, Letty" (Oliver Morosco, mgr.)—San Francisco 27-Jan. 1.

"Sunny South" (J. C. Rockwell, mgr.)—Weedsport, N. Y., 29, Clyde 30, Newark 31, Sodus Jan. 1.

"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Bluffs, Ill., 29, Barry 30, Louisiana, Mo., 31, Quincy, Ill., Jan. 1, Springfield 2, Mt. Sterling 3, Bowen 4, Pittsfield 6, Virginia 7, Cuba 8.

"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Pocatello, U., 29, Blackfoot 30, Anthony Jan. 1, Idaho Falls, Ida., Jan. 1, Amer-

ican Falls 3, Twin Falls 4, Shoshone Falls 5, Mountain Home 6, Boise 7, 8.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Roswell, N. Mex., 29, Carlsbad 30, Marfa, Tex., 31, Jan. 1.
"September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—New Phila., O. 29, Bellaire 30, Altoona, Pa., 31, Greensburg Jan. 1.
"Silas Green from New Orleans" (Prof. Eph. Williams, mg.)—App, Ala., 29, Florida 30, Samson 31.
Thurston (Jack Jones, mgr.)—Princess, St. Louis, 26-Jan. 1.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Town Topics" (The Shuberts, mgrs.)—Hartford, Conn., 31, Jan. 1, Shubert, Boston, 3, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Olympic, Chicago, 26, indef.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Lincoln, Neb., 29, Fremont 30, Des Moines, Ia., 31, Jan. 1.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Salt Lake City, U., 27-29, Winnemucca, Nev., 30, Reno 31, Jan. 1.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—New Orleans 26-Jan. 1.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Winsted, Conn., 29.
"To-Night's the Night"—Lyric, Cincinnati, 27-Jan. 1.
"Two Is Company"—Majestic, Bkln., 27-Jan. 1.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Aberdeen, S. Dak., 29, Redfield 30, Huron 31, Sioux Falls Jan. 1, Dell Rapids 3, Sheldon, Ia., 4, Sibley 5, Luverne, Minn., 6, Worthington 7, Fairmont 8.
"Two Oles, The" (Geo. E. Engesser, mgr.)—Axtell, Neb., 31, Holdege Jan. 1, Sutherland 4, Chappel 6, Hemmingfod 8.
"Under Fire" (Selwyn & Co., mgs.)—Hudson, New York, until Jan. 1, Park Sq., Boston, 4, indef.
"Unchastened Woman The" (Oliver Morosco mgr.)—Thirty-ninth Steet, New Yok, indef.
"Under Cover" (Gaskell & MacVitty, Inc., mgrs.)—Spencer, Ia., Jan. 1, Remsen 2, Storm Lake 3, Battle Creek 4, Carroll 5, Denison 6, Plattsmouth, Neb., 7, Nebraska City 8.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Victoria, Chicago, 26-Jan. 1.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Omaha, Neb., 29, 30, Lincoln 31, Jan. 1, St. Joseph, Mo., 2, 3, Topeka, Kan., 4, Manhattan 5, Salina 6, Hutchinson 7, 8.
"Uncle Tom's Cabin," Leon Washburn's (J. W. Brownlee, mgr.)—Bangor, Pa., 27, Stanhope, N. J., 30, Goshen, N. Y., Jan. 1, Millerton 2.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Whiteside, Walker (John Cort, mgr.)—Oakland, Cal., 27-Jan. 1.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Jersey City, N. J., 27-Jan. 1, Cumberland, Md., 3, Fairmont, W. Va., 4, Parkersburg 5, Marietta, O., 6, Wheeling, W. Va., 7, 8.
"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Ware Case, The" (Garrick Prod. Co., mgrs.)—Maxine Elliott's, New York, indef.
"Within the Loop" (The Shuberts, mgrs.)—Chicago, Chicago, 29, indef.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Forrest, Phila., indef.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Parsons, Kan., 29, Clinton, Mo., 30, Marshall 31, Moberly Jan. 1, Oskaloosa, Ia., 2, Toledo 3, Webster City 4, Algona 5, Emmetsburg 6, Blue Earth, Minn., 7, Mankato 8.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Dothan, Ga., 29, Bainbridge 30, Waycross 31, Savannah Jan. 1, Dublin 3, Hawkinsville 4, Milledgeville 5, Athens 6, Anderson, S. C., 7, Greenville 8.
"Within the Law," Western Co. (Robert Sherman, mgr.)—Hampton, Ia., 29, Traer 30, Toledo 31, Waterloo Jan. 1, Lawler 2.
"Young America" (Cohan & Harris, mgrs.)—Bronx O. H., New York, 27-Jan. 1, Montauk, Bkln., 3-8.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Sousa's Band—Hipp., New York, indef.
Tinkers' Orchestra & Concert Co. (M. Frank Tinker, mg.)—Milo, Me., 29, E. Millinocket 30, Patten 31, Oakfield Jan. 1.

STOCK AND REPERTOIRE.

(See Stock Page.)

BURLESQUE SHOWS.

(See Burlesque Page.)

PICTURES.

"Birth of a Nation"—Liberty, New York, until Jan. 2.
"Birth of a Nation"—Colonial, Chicago, indef.
"Birth of a Nation"—Omaha, indef.
"Birth of a Nation"—Birmingham, Ala., 27-Jan. 1.
"Birth of a Nation" — Indianapolis 27-Jan. 1, Terre Haute 3-8.
"Birth of a Nation"—Grand Rapids, Mich., 27-Jan. 2.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bagg, mgr.)—Poland, Me., 27-Jan. 1.
Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Jenison, Ala., 27-Jan. 1.
Lucey, Thos. Elmore—De Soto, Wis., Jan. 1, Young America, Ind., 3, Roachdale 4, New Maysville 5, Freelandville 6, Riley 7, Prairie Creek 8.
McGinley, Bob & Eva—Oakland, Cal., indef.
Smith, Mysterious, Co. (Albert P. Smith, mgr.)—Uniontown, Kan., 26, Buffalo 30, Hope 31.

"THE AWAKENING," an episode of young China, by P. C. Chang, a graduate of Columbia University, will be prescuted Wednesday afternoon, Dec. 29 at the Hotel Astor.

HOLIDAY GREETINGS.

We acknowledge holiday greetings from the following:

Cecil Wood Clarendon and Clarendon Stock, Joe Angell, Wesselman-Wood Stock, Mr. and Mrs. John B. Wright, Empire Players.

Brownie Blye Stock, Wm. Monyer, Harry E. Crandall, Si Stebbins, Ollie Young and April, Chas. Hoope Hammond.

Thos. H. Ridgate, Five Belmonts, Jim Murray and Alice G. Alden, George M. Kidd, Will L. White, Andrew MacKnight.

E. Sardis Lawrence and Rachel May Clark, Lida Gordon, Wm. A. Gallagher, Erba Roberson, Mr. and Mrs. F. E. Spooner.

Warren O'Hara, Frank L. Maddocks, M. Elaine Kirby and G. Harry Kearn, Ralph Emerson, James H. Rhodes, Ruth Roye.

Henderson Stock, W. J. and Richard Henderson, Neal Harper, Miss Yoder and Associates, Eugene J. Murphy.

Inness and Ryan, "Mumsy" Wood, Ollie Wood, Billy Allen, Golding and Keating, Frances Emanuel.

Mr. and Mrs. A. W. Filson, Walt M. Leslie, George Stone, Etta Pillard, Maurice Cain, Arthur Phillips.

Annie Hart, Chas. M. Guiness, Ione Guiness, James Marco, James McLaughlin, James Madison.

Harry K. Gates, H. L. Pepper, Rube Bernstein, Virginia Tyson, Grayce and Burnett, Pearl Radcliffe.

Lew Watson, Hi Tom Ward and May L. Bell, Ira A. Miller, R. E. Patton, Lou Gilbert and Frank Livingston.

Jas. and Agnes Du Vea, Mr. and Mrs. Wm. Matthews, Fred D. Ellis, Ollie Carew, Rogers and Wood.

Seymour and Dupree, Richard Pitrot, Four Rosars, the Opels, Prince and Butler, Lena Daley.

Al. Darling, Emma Don, Libbey and Trayer, Phil Sheridan, Crissie Sheridan, Harry K. Gates.

Geo. L. Wagner, Fenimore Cooper Towne, Ruth Hoyt, Eileen Rosar, Dorothy Meuther, Hazelle Mack.

Nettie Wilson, Mildred Donnelly, Mr. and Mrs. Carl McVay, Phil Gurvich, Barry Gray, Frank Abbott.

Mlle. Carrie, Wm. Barry, Nicholas Power Co., Mose Gumble, Lew Reynolds, Harry D. Kline.

Doris Hardy, A. W. and Belle Goldcross, Howatson and Swaybell, Will Christman, Houser, Joe Lyonell, Mabelle Leverton, Clifton Lyons, Joe Dorney, Gertrude Ewing, M. A. Francillon.

Alice Kauser, Sterling Engraving Co., C. Fred Daum and Lillian Douglas, Reisenweber's, Throwing Tabors, Mabelle Parker.

Strond Trio, Sylvia De Frankie, Frank Ellis, Ed. C. Nutt Comedy Players, Barnes and Edwins, John Clements.

Chas. Dillingham, R. H. Burnside, Mark Leuscher, members of Hippodrome staff, Arthur S. Ross, Marjorie Shrewsbury and Wm. B. Morse.

Edward Hugh Kinchley, Bicknell and Gibney, Fred Hohman, Geo. A. Florada, John R. Clemons.

A. A. Currie, Thomas McCracken, Fred Waldmann, Daisy Waldmann, Pearl Livingston and Kiddies, Alf. T. Wilton.

Estella X. Wills, Geo. Hickman, Mr. and Mrs. John W. Rehauser, Wash. Martin, Billy Watson.

Frank Queen Doyle, Alf. Grant, Frank Howle, Mr. and Mrs. Frank Bambard, Al. Fostelle George H. Adams.

Jean Weir, Larry Jossenberger, Bine-Jay and Flo, Murray Belmont, Freda Haas, Murphy and Delmar.

Wm. Noble, Bert Wiggin, Harry La Conr, John and Nellie Cressville, Doc Waddell, Max L. Elliott.

Maud Detty, Happy Mack, George Hussey, Mullini Sisters, Gowongo Mohawk, J. W. Blomme.

Alburtus and Perry, Spedden and Paige, Pete Raymond, Ralph Deane, Earle Mitchell, Violet Melville.

Louis George Neville, Two Kidds, Cyril Smith, Harry Le Clair, Billy Bush, Dora Bush, J. Holbrook.

Adelyn Estee, Kaufman Sisters, Grayce Connell, Freddie Becque, Follette and Wicks, Mr. and Mrs. George Morton.

Edwin Wallace Dunn, Frederic Graham, Louis Mann, Harry P. Hannaford, Harry L. Fraser, Harry C. Bradley.

William Alexander (from Rio de Janeiro, South America), Richard Lambert, E. H. Sothern, Lark Taylor, Arnold Lucy, Mary Ryan.

Vivianne Segal, Cecil Lean and Cleo Mayfield, James J. Corbett, John J. Gleason, Martin Sangster, Gus Hill.

Sam B. Hardy, Al. Sheehan, Robert Ober, Alexander Clark, Ben Frank, Leo Frank.

E. Alfred Jones, Jacob Endel, Percy Burton, Cyril Maude, Montagu Love, John W. Rumsey.

Bert Feibelman, Francis X. Hope, Ruth Roye, Laddie Cliff and Mabel Parker, Dr. J. Victor Wilson, Mr. and Mrs. John Pollock.

Mr. and Mrs. Channing Pollock, Conway Tearle, Mr. and Mrs. C. D. Greneker, Wendell Phillips Dodge, David Belasco.

Benjamin F. Roeder, Harry Walker, Frank J. Wilstach, Samuel Forrest, Bert Feibleman, Burton Holmes.

Louis Francis Brown, Howard Rumsey, Edward Madden, Chamberlain Brown, Walter J. Kingsley, Burns Mantell.

Frank T. Pope, Dr. Carl Hunt, Leon Redding, Al. Head, George Beban, Stephen Rathbun.

Charles W. Hayes, Selwyn and company, Joseph Weber, Lew M. Fields, Albert Parker, Marguerite Green.

George J. Appleton, S. Abrahams, Hugo Garletz, James Savery, Henry Hart, Gerald Bacon.

Walter Jordan, George Jordan, William Norton, Richard Pick, Joseph Roble, Harry D. Kline.

Ogden's Orchestra, J. Theo. Murphy, Charles L. Walters, Frances Agnew, Bob Gordon, C. K. Williams.

Frank Evans, Jack Smith, Harry Ronclere, Teddy Simonds, James J. Lake and Walter Meyers (The Must-get-theres), Frankel Brothers.

Wm. Hexter, Paul Maxwell, Biograph Co., Charles Robinson, Dorothea Bowdish, W. G. Stellman.

Nellie Reardon, Millie Rogers, Hal Lane, Mme. Anna Rinaldi, Katherine Nelson, Ma Kaufman, Ollie Wood.

LOVING CUP FOR ALLENS.

The Billy Allen Musical Comedy Co., that has been one of the foremost road shows in the musical comedy field for many years, had two packed houses on Christmas Day at the Broadway Theatre, Long Branch, N. J.

Mr. and Mrs. Allen have always been held in high esteem by the members of their many companies yearly, and their present one framed up something out of the ordinary line of presents for their "bosses" as a Christmas token. It was in the form of a beautifully designed silver loving cup, and the presentation of it at the conclusion of the matinee performance on Cristmas Day came as such a surprise that Mr. Allen lost his speech for a few moments—then spoke his appreciation in a befitting response.

MUSIC IN LOS ANGELES.

Los Angeles musicians are promised some musical treats in the near future. At the Trinity Auditorium, Jan. 11 and 15, the Philharmonic Society will present Emilio de Gorgoza, a favorite here.

Tilly Koeren and Ossip Gabrilowitch will also be heard in January, and Gadski on Feb. 8 and 12.

The opera season opens Jan. 17. "La Boheme," "Butterfly" and "Tosca" will represent Puccini. Bizet's "Carmen," with Alice Gentle; "Rigoletto" and "Tales of Hoffman," with Alice Nielsen.

A newcomer to Los Angeles will be Lina Reggiana, a coloratura soprano of the Italian school.

"THE MASKED IDOL."

"The Masked Idol" is the title of a new operetta by Harry B. and Robert B. Smith, with music by Carl Woess, which has been put in rehearsal by T. Daniel Frawley and Julian Alfred.

The cast includes: Frank Doane, John E. Young, Thomas Conkey, Eugene Revere, Katherine Galloway, Richard Temple, Adele Ardsley, Ethel Dufre Houston, and Lillian Concord.

It will receive an out of town production and then brought to New York.

STAGE CHILDREN'S CHRISTMAS.

Children of the stage were given their annual Christmas entertainment by the Stage Children's Fund on Sunday evening, Dec. 26, at the Comedy Theatre.

There were several hundred youngsters present, some thirty-odd of whom took part in a diversified performance for the edification of their young friends.

Gifts were distributed after the performance.

THE CAMERON SISTERS, who were in "Town Topics," have been engaged for Oliver Morosco's "So Long, Letty." They will leave this week to join the show in San Francisco.

CHRISTMAS PARTIES at most of the local theatres made many of the members forget their enforced absence from home.

ROB A FOX THEATRE.

The safe in the Star Theatre, New York, was pried open last Sunday night, after the janitor and his wife had been tied by the robbers. About seven hundred dollars is reported as having been taken. Morris Klein, the watchman, has been closely questioned, as his story did not satisfy the po ce.

NAZIMOVA TO QUIT VAUDEVILLE.

Mme. Nazimova, who has just finished a long season in vaudeville in "War Bride," will retire from the big time. She and her manager, William F. Muenster, are busily reading plays, and hope to decide upon one shortly.

JANIS AT PALACE.

Elsie Janis will take a short flyer in vaudeville, opening at the Palace, New York, Monday, Jan. 3.

This is the first time Miss Janis has appeared in vaudeville in several years.

THIS IS the last week of "The Birth of a Nation" at the Liberty, New York.

FRED & MINITA BRAD

Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C.

EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIENNE

Jas. B.—DONOVAN and LEE—Marie

King of Ireland The Little Beauty

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THURBER & THURBER

MOST UP-TO-DATE COMEDY ACT

ORIGINAL FUTURIST DANCE

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In his Farce, "SPILLING THE BEANS"

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FARM, MASONVILLE, N. Y.

CHICAGO VAUDEVILLE.

Dec. 27, 1915.

PALACE.

Emily Francis Hooper and Ellsworth Cook opened the bill with songs and dances, starting with "Jungle Belle" and ending with "My Cake walk Doll." Eugene Dumond rendered classics on violin. Imhof, Conn and Coreene still get many laughs with their "Surgeon Louder" act.

Georgette and Capitola, sister team, sang "You'd Never Know That Old Home Town of Mine," "Never Come Home," also a medley, and made good impressions.

Han Ping Chien, with three Oriental supporters, performed clever legerdemain stunts.

Charlie Howard, Kersan Cripps and Margaret Taylor, still use a happy combination which won so many laughs last season. Charlie's burlesque stunt make audience merry.

Fritzi Scheff looked beautiful, sang famous "Kiss Me Again," and used a medley, embodying "Pitch-fecting Palms," "Chinatown" and "Good bye, Girls, I'm Through." She encored with "Tulip Time in Holland" for several curtains.

Lyons and Yosco sang "Mother," to terrific applause. Also "When I'm Orange Blossom Time in Loveland," "Rose of Italy," "I Like the Pep" and other songs.

Brownie Dupont closed with animated living pictures.

Next week: George McFarlane, Nellie Nichols, Elinore and Williams, Dorothy Regal and company, Will Holt Wakefield, Corcoran and Dingle, Margot Francios.

MAJESTIC.

The Three Emersons made a nice acrobatic opening.

Maurice Burkhart has sang several especially written songs, but made his biggest hit with "Mother."

Walter V. Milton, with Hopper Toler and Grace Proctor, revealed neat sketch, built around somnambulism.

Elsie Fay, assisted by Joe Miller and John Horgan, gave "Ragtime Wedding Bells," doing a neat eccentric dance, and also put over "Dixie," and a weird number.

Mr. and Mrs. Jimmie Barry, with William in miner role, have a humorous sketch, in which Jimmie, as a tube, makes a dance with a chorus girl, springing many original jokes.

Sam Barton performed comedy stunts on bicycle.

Eva Tanguay has new song repertoire heard previously hereabouts, and is still featuring "America, I Love You" as the only published song in her act.

Pat Rooney and Marion Bent still use their newsstand act to good advantage. Pat's dancing is a big hit.

The Seven Colonial Belles played old time songs on string instruments, interspersed with piano solo and singing.

TIPS

Happy New Year!

GERARD and WEST are preparing a new act.

ROGERS and WOOD, "The Hunter Brown Girls," were to open on the Proctor time this week, but Ollie Wood was taken ill.

GEORGE BROADHURST, "the musical comedy boy," opened at the Union Square, Pittsfield, Mass. He will join Ed. Hayes' Premier Minstrels after this engagement, opening at Albany, N. Y., Jan. 3, doing talking and dancing end.

WHILE the Russell Sisters, posing act, was playing the Harte Theatre, Bennington, Vt., Dec. 15, one of the girls tripped over a piece of lumber in the dressing room, and suffered a broken arm. John Hertz, the manager of the house, paid her full salary, and gave two benefit performances for her also.

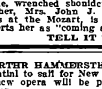
PHIL GORVICH is still doing the "first aide" up in I. Kaufman's offices in the Strand building.

MILDRED HOWELL, formerly of the Howell Sisters, was dangerously injured recently when a taxicab in which she was returning to the Mozart Hotel, in St. Louis, Mo., from the Hotel Jefferson, where she has been a feature of the cabaret, collided with another automobile. She was thrown heavily to the floor of the car, suffering a sprained ankle, wrenched shoulder and body bruises. Her mother, Mrs. John J. Pfeffer, with whom she lives at the Mozart, is caring for "Bunny," and reports her as "coming around nicely."

TELL IT TO "TOD."

ARTHUR HAMMERSTEIN has re-engaged Emma Trentini to sail for New York in about three weeks. A new opera will be provided for her for next season.

SADDIE LAWRENCE, who has been playing the lead or "The Tenth Commandment" Co., and Rachel May Clark, who is featured in the same company, close their engagement Jan. 9. They opened with the company Aug. 24.



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WHITE RATS MEETING.

The special meeting called by Secretary to the Board Harry Mountford, will dispose of several important matters.

The separation of the White Rats Club from the White Rats Actors' Union is contemplated, in order to determine as to what extent the members of each organization can have the use of the clubhouse. Members of the White Rats Club will have the full use of it, but members of the White Rats Actors' Union will be limited to the use of the lodge rooms at meetings.

Club membership will be taxed fifty cents monthly, extra.

Harry Mountford has been appointed secretary to the board of directors in place of Will J. Cook. It was reported that Mr. Cook would be called upon, on Dec. 28, to explain the method by which he was enabled to collect the amount due him from the White Rats on demand notes, without the usual formalities.

The open meeting was scheduled for Dec. 28, at the clubhouse, and B. S. Moss, who has lately declared for the "union shop" at all of his houses, was announced as one of the speakers. Frank Keeney and Harry Mountford also addressed the meeting.

FLORENCE WERBER will join a musical stock company at Scranton, Pa.

THE GLORIA OPERA CO., INC., has placed in rehearsal "The Masked Model," by Harry B. and Robert Smith, under the direction of R. Daniel Frawley and Julian Alfred, with Frank Doane, John E. Young, Katherine Galloway, Richard Temple, Adele Ardsley, Thos. Conkey, Lillian Concord and Ethel Houston in the cast.

COLORADO, Iowa, Washington, Oregon, Idaho, Arkansas and South Carolina will go dry on Jan. 1, 1916. Virginia will adopt prohibition on Nov. 1, 1916.

EVIE CAREW, a chorus girl at Daly's Theatre, London, Eng., has been secretly married to Hon. Rowland George Winn, eldest son of Lord St. Oswald, since Oct. 20 last.

JOHN HALLIDAY has resigned from the cast of "The Ware Case" and is succeeded by Robert Adams.

FLAIG and BRAIL report meeting with success in "The Rosary," under direction of Fred Douglas. Company has been doing a very good business.

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42 inch	$17.50		

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Alton, Emsy
Ashton, Lillian
Alexander, Lillian
Abbott Evelyn O.
Alexander Mrs.N.
Anderson Maude
Bernard, Dollia
Baruch Lillian E.
Bell, Nellie B.
Brink, Jessie D.
Bennett, Dorothy
Bennelt, Victoria
Baldwin, Celeste
Berlin AnnieMack
Bowman Mrs.B.S
Barlow, Alice
Bentley, Alice
Belmont, Pearl
Beevor, Mrs. M.
Bennett, Kittie
Cloires, Three
Chapman Sisters
Cutting, Justina
Catto, Rhea
Collins, Jessie
Countiss Cathrine
Cody, Vera
Chipman, Mrs. Everett
Culhane, Mrs. Wm. E.
Chase, Mrs. Wm.
Carre, Blanche
Dale, Marie
Delmar, Marie
Delaney, Helen P.
Doyle, Bennie
Dalton, Ada
Dubold, Alice
Drake, Emma
Devere, Agnes
Day, Myrtle
Emerson Mrs.W.L.
Emerson Mabel V
Emmett, Dixie
Esden, Alice
Evelyn, Verra
Estelle, Mabelle
Fox, Grace
Francis, Lole
Fay, Eva N.
Fullam, Frances
Fox, Mrs. Edmund (Pkg.)
Gleason Madeline
Grayce, Helen
Gordon, Eleta
Gibson, Erna
Gerald, Helen
Gardner, Lida
Gibson, Clara
Gerard, Alce
Hart, Lillian
Hyde, Frances
Hobbs Mazie Bovis
Horden, Vivion
Howard, Miss K.
Hall, Kathleen
Hudson, Lillian
Huftle, Myra O.
Haase, "Henny"
Hill, Mrs. Wm.
Harper, Annette
Ingram, Margaret
Iverson, Laura
Johnson Genevieve
Jackson, Helen
Jewell, Mrs E.
Jackson, Evelyn LaTelle (Pkg.)
King, Molly
Klark, Gladys, Stock Co.
Kingsley, Anna
Keyes Sisters
Kent, Adrienne
Lewis Miss Jeffrys
Lee, Dixie
Lindley, Mystic
La Nora, Edyth
Lucas, Lillian
Leigh, Lisle
La Salle, Babe
Lyttleton Evelyn
Lynch, Gertrude
Leonard "Billie"
LaMar, Ada
Morrow, Effie
Morrow, Mabelle
Murray, Mrs. Thos. J.
Martel, Fay, & Gene Alvarez
Masters, Mae
Mott, Myrtle
Morey, Luella
Morris, Lily
Margina, Mlle.
Mack, Boneta
Mayhew, Belle
Mack, Mrs. Clarence
Merritt, Lena
Nelson, Flora
Newton, Neola
Nazworthy, Sodie
Norris, Marjorie
Osborn Mrs. C. G.
O'Conner, Elicy
Price Mrs. Jno. B.
Phillips,
Phillips, Minna (Pkg. 5c. due)
Phelps, Eva
Pomeroy, Iole
Russell, Elsie P.
Rial, Vera
Russell Bertha M.
Russell, Nell
Russell, Mae Lindsey
Reno, Mrs.Geo. B.
Root Mrs. Frank
Rowland, Miss G.
Rochester, Claire
Richardson Mabel
Russell, Mercedes
Raymond Garnett
Robeson, Erba
Robinson, Bobbie
Ray, Kitty
Rio, Violet
Remsen, Reta
Sterling, Gwynne
Stephenson, Hazel
Shepard Katherine
Sergood, Eva (Pkg.)
Simpson, Emily
Scott, Carrie
Seville, Sylvia
Seymour, Selina
Stewart, Olive
Salvaggi, Martha & Suzanne
Schaffer, Frances
Stanton, Doris
Sutton, Caprice
Scott, Carria
Sheldon, May & Kemp Sisters
Sipperly, Fanny
Tipton, Mae
Thomas, Marie
Thompson, Amy
Turner, Clara
Tipton, Mrs. Ted
VanHesse Kathryn
VonArsdale, Lillian
Vayne, Dale
Voltoe, Genee
Walcamp, Marie
Worth, Olga
Wilbur, Vivian
Walace, Ethel
Wood, Clara
Wayne, KatherineMattox
Wood, Clara
Whitcher, Grace
Weston Mrs. Wm.
Wood, Budie
York, Alva
Zenita, Miss (Violinist)

GENTLEMEN'S LIST.

Aldert, Joe Bennt
Allen, U. S.
Allman, Grant
Arndt, Felix
Alrose & Price
Arnond, Peter
Alman, Dan
Bartram, Gus
Brill, Ned S.
Brown, Kirk
Breckenridge O.M.
Burns, R. A.
Brewer, Chas. L.
Bornes, Billy
Brown, Albert
Brondon, Whit
Browning, Ivan H
Billings, Jas. J.
Bradord, L.
Bell, Willis
Brown, Benedict
Booth, R. H. B.
Burris, James
Boker, Nick Ant.
Bigelow F&Frank
Bellevue, A. L.
Clark, Harry
Callie, Dave M.
Carroll, John S.
Covander & Shaw
Carol, Wilson
Clynes, Chas. O.
Curran, Edw.
Corbin, Werner
Comans, Edw.
Conwally, Jack
Dampier, Fred
Dashington, Albt.
Davis, Chester
Donohue, Mr. & Mrs. Geo.
Doyle, Edw.
De Mar, Paul
De Witt, Mr. & Mrs. French
Deming, Arthur
Douglass, Rae
Downs, W. C.
Dalroy, Jack
Dee, Roy
Elliott, Harry
Ellsworth, Adrian
Emerson, Mr&Mrs
Elliott, Wm.
Evans, Roy
Eddie, Howard
Fitzgibbons, Lew
Fredricks, Geo.
Fitzgibbon, Dave
Feathers, Leslie
Franks, Mr.
Freedman, Geo.D.
Gray, Julian
Gracey, Dan
Garfield, Bert M.
Grindle, Dan
Gibney, Wm.
Gorman, Joe
Gould, Fred
Goldenberg, Jake
Harper, Neil
Hall, Reid
Hope, Douglas
Haynes, Arthur
Hellman
Haldenby, G. T.
Hillyard, Bob
Hyde, Jacob
Howland, O. V.
Hoy, H. Harry
Holmes, Julian
Hanna, Albert
Hagen, James P.
Howard, Jack
Howard, Bert
Hammond, Chas.
Hones, Geo. S.
Holmes & Anderson
Hal, J. Albert
Hamilton, Earl P
Horris, Wm., Jr.
Henny, Martin
Jackson H & Kate
Jones, Jimmy
Jones, Sherman L
Kirby, Edw.
Kane, John E.
Kuhnast, B.
Kerr, W. B.
Kramer, Chas.
Keyes, Chester
Kilbride, Percy J.
Kennedy, Jack
Kershaw, Harry
Kniffin, Walter
Lincum, L. G.
Lints, Horace W.
Ludwig, Chas.
Lewis, Dan A.
Lytton, Louis
Lowey & Duel
Lea, Merk
Long, J. E. H.
Lane, Jack R.
Lawrence, Geo. A
Lawson & Manning
Loader, Harry
Leigh, Bert
Macey, Al. J.
Muray, Dave E.
Mortimer, G. S.
Miller, Van
Mansbarger, W.R.
Maddox, Dick
Mack, Geo. S.
Mealy, Sig. C.
Mokeike, Edw.
Marston, Rose
McHaffie, Earl
MacEwen, Frank
McElhany, T. J.
Mason, Jack
Mayer, Sid N.
Montell, Fred J.
Mesgrove, F. B.
Mattice, Mr. & Mrs.W. S.
Mackey, Peter
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Miller, J. F.
Mack, Bud
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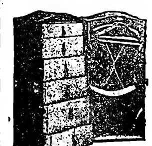

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SEE NOTICE AT HEAD OF LIST.

HAVANA NEWS.

DEC. 21.

Hurrah, they're off! Meaning the horses, of course. The Cuban American Racing Meet opened Dec. 16, with a rush. Big crowds, music and gayety everywhere, together with heavy playing, made the opening a gala event. During the season there will be six races daily, except Mondays. Admission $1 for ladies, and $1.50 for gentlemen, to grand stand and main betting enclosure, and to the field stand and field betting enclosure, twenty-five cents for ladies, and fifty cents for gentlemen. The track is said to be in splendid condition, and new records are being made every day.

With tourists on every hand, Havana is much alive at present. We have with us "movies" in most of the theatres, old French and Italian films principally; the circus, special attractions at the Nacional, and cabarets. Then, too, Havana is as up-to-date as New York in the skating fad—"everybody's doing it."

At the Nacional, on 8 and 10, Carl Jorn, of the Metropolitan, pleased two large and representative audiences, giving programs of different operatic selections, and on 14, 15, at the same theatre, Mlle. Felyne Verbist, of the Royal Opera House of Brussels appeared in classic dances. She is billed as "the artist whom the press of Europe and South America classify as the greatest dancer of the classics in the world," and is said to rival Pavlowa.

The Norma is again showing the Willard-Johnson fight pictures. A local review states: "So plainly to be seen in the picture is the gradual tiring of the negro, while the White Hope, after the eleventh round, grows stronger and more confident as the fight proceeds, that the film disposes entirely of the foolish talk of a *fake fight*."

Hotel Miramar Gardens are crowded nightly. Miss Curtis and Mr. Hemmer cotinue to delight with their modern dances, while newcomers are the French dancing couple, Nelly and Susy, with their instructor, the three making their debut on 19.

Then comes the circus! By all the laws of red lemonade and popcorn (noticeable for its absence), a circus should be outdoors under the big top, and Pubillones deserves all the real trimmings. Withal, however, they are offering a dandy show, even if it is given on the crowded stage of a closed theatre—the Payret. A Japanese troupe of jugglers, knife throwers, etc., would be real headliners on the big time, while the trained dogs give a two act drama, before their owner appears, which is a howling success. The clown scores a personal hit with novel bell and musical instruments.

All in all, Havana offers a diversified menu of amusements which make it only too true that "A tourist and his money are soon parted—here!"

Adios, FRANCOIS AGNEW.

YULETIDE AT GUNTER HOTEL IN SAN ANTONIO, TEXAS.

Two years ago the idea of arranging a Christmas entertainment in San Antonio for the professional showmen who were Wintering at San Atonio was suggested in a conversation to Percy Tyrrell, manager of the Gunter Hotel. The matter was discussed pro and con, and Percy Tyrrell, with his usual foresight, ability and natural desire to please and entertain, received the suggestion, enlarged it, and immediately put it into execution. In doing this he was enthusiastically received by many of the showmen then at San Antonio, and while there were some "doubting Thomases," the majority accepted the idea and predicted a successful Christmas time. The first celebration far surpassed the expectation of the originator of this unique Christmas observance, and so successful was it and so popular the idea, that it was immediately received and accepted in the theatrical world as the "Gunter Hotel Showmen's Christmas Tree."

The first celebration was a success in every particular, and many who participated in it thought it could not be equalled or excelled by subsequent celebrations. The dominant idea was to substitute a hotel and its beautiful environments and hospitality as a Christmas home for all showmen who were Wintering or quartering at San Antonio.

So well has this celebration filled these natural felt wants of the lives of the show people throughout the United States that many made their calculations so as to either Winter or be at San Antonio on Christmas Day, and nearly five hundred persons connected with carnival entertainments were in San Antonio this year for this reunion and home coming.

Percy Tyrrell, of the Gunter Hotel, proved the largest asset that the showmen could get, not alone assisting them in developing the idea, but in giving it a practical turn by furnishing them a most unique place for the Christmas tree, circus ring and assembling of the guests, and last but not least, by giving them a fine Christmas dinner.

Contrary to expectations, this year's Christmas celebration, in every particular, excelled all other previous celebrations. The committee of arrangements for the Showmen's Christmas Celebration was composed of Manning B. Pletz, chairman; Henry W. Potter, Geo. K. Fairley, T. E. McNew, Jean De Kreko, J. Geo. Loos, Jack Burke, Jay W. Coghlans, Edw. Raymond, C. A. Wortham, Jno. T. Backman, Dick Collins, Eugene P. McKenna, Steve A. Woods, Don C. Stevenson, W. H. Rice, Earl Walker, Paul Hunter and W. J. Lytle.

A total of fifty-six thousand invitations went out from Manager Percy Tyrrell, inviting showmen of the world to join in the Christmas observance at the Gunter Hotel.

The lobby of the hotel was decorated with a canopy extending from the ceiling to the centre of the parlor floor level, built with about twenty thousand feet of red festooning. In addition one thousand two hundred pounds of smilax, five hundred pounds of holly, three hundred feet of silver tinsel, and one hundred and seventy-five holly wreaths were used as decorations.

A Christmas Tree, forty feet high, was erected in the centre of the lobby over a specially constructed fire place. It was electrically illuminated and loaded down with 1,500 ornaments and baubles of all descriptions.

The day opened at 8.30 o'clock, and at 11 Santa Claus (M. B. Pletz) distributed presents to the house guests and others. From 10.30 to 11.30 a sideshow was in progress in the corridor leading from the lobby back to the ball room. At 11 a short silence was observed in respect of the memory of Warren A. Patrick, the Dean of Writers of carnival show topics, and the time between 11 and 12,30 was devoted to an exchange of gifts among showmen. At 1 o'clock the Christmas performance in the lobby began and was followed by a circus and concert, which consumed most of the afternoon, and at 5 o'clock in the afternoon the banquet began, and concluded the features of the day. Early in the morning a double quartette and members of the orchestra played. Madame Alicia Petticlerc rendered a vocal solo. The side show was one of the drawing attractions of the celebration. J. H. Kirkpatrick, a local showman, was manager and spieler. L. J. Hart, Jno. B. Carrington and Benny Frank, ticket sellers. A one-ring circus was staged in the hotel lobby at 1 o'clock. It was a circus in every sense of the word, with sawdust, rings, clowns, trained horses, dogs, bareback riders, and all other attractions which make up a performance. These attractions were due to the courtesy of the different showmen who are Wintering at San Antonio.

T. E. McNew and Plain Dave Morris acted as masters of ceremony at the circus. Henry B. Potter presided as master of ceremonies at the banquet. Nearly 400 were seated at the festive board.

The guest of honor for the show people was A. A. Powers, of the C. A. Wortham Shows. Among the other guests of honor were Mayor Clinton G. Brown, Con. T. Kennedy, City Commissioners Lambert, Steves, Kearney and Garland, Judge Jas. R. Davis, Atlee B. Ayres, John B. Carrington, Benny Frank, J. F. Fentiman, J. F. Kline, Fred Lancaster, John Tobin, J. H. Kirkpatrick, L. J. Hart, Rev. Hugh McLellan, Rev. Father Nichols, Geo. D. Armistead and Selig Deutschman, and S. C. Eldridge, as correspondent for THE CLIPPER.

Among those who took part in the performance were Jimmy Williams, Jerry Collins, Sailor Harter, John Wallace, Spencer and Gowdy, Klass and Krall, John T. Backman, Larry Judd, Gabriel De Kreko, "Slim" Wren, Sam Feinberg, Tango Murphy, L. C. Beckwith, Smith Turner, Paul Hunter, Texas Bob Cat, Harry Waugh, Buddie Miller, J. McCurdie, Ed. Raymon, Tim Buckley, Tom Kearney, John Wallace, Capt. Sparks, Mlle. Goldie, John T. Backman, Mike Zinney, Master Sparks Jr., James Hagerty, Tom McNew, Earl Walker, Dave Morris, and Mildred Miller.

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LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.
Clipper Bureau, 5 South Square, Gray's Inn.

DEC. 11.

It is a sure thing that Oswald Stoll will get the London Alhambra. When Alfred Butt sailed for the States, he claimed that he had a clear understanding with Concanen, the Alhambra chairman, that the very large share capital which Concanen controls should be transferred to the Butt group, so that Butt and his friends might operate the house, which no doubt they would have done, to the general advantage. He squealed badly, when he returned to the States, and found that Stoll had bought the Concanen shares and others, and issued a letter attacking Concanen, which may escape the penalty of libel, while the parties are so excited. Concanen says that Butt is quite mistaken. The arrangement had not passed the discussion stage when Butt went away and left it. The Stoll offer was more prompt and substantial, so he took it. There have been two meetings of shareholders, at which all the parties have stated their cases, and outlined their policies. But, as some one pointed out, there was nothing for the shareholders to do, no sale of the concern for them to approve, or even consider. They have been enlightened as to their position, which is bad, and now they must await the course of events. It is still open to Butt and his friends to go into the market, and buy Alhambra shares, and mortgage bonds—if they think they can get more than Stoll has, for he has bought heavily and is still buying, though there are many shareholders who are sitting tight in the belief that whether Stoll or Butt secures an eventual election to the dominant directorship, it will be fairly all right for them. Any drastic change in the management of the Alhambra must be for the better of the concern.

Probably Edward Knoblauch was induced by Pinero's experience with "The Big Drum" to write the last scene of "Mouse," which ensures a happy ending of the story, for its two principal characters. But this scene spoils the play, and must just be chopped off, if "Mouse" is to succeed. No re-writing is necessary. Two people who have been kept apart, are set free to marry. The audience knows that their marriage is a sure thing. But the dramatist sets them talking it out in circumstance and detail. It would have been more decent to leave us guessing and that is a fact.

Why "Mouse" should have been produced on a Sunday night, by the Pioneer Players, I do not know. That distinction is reserved (a) for naughty plays, (b) for plays which could not appear to "commercially minded" managers. Now, "Mouse" is not a naughty play, and there is no reason why it should not be put up at a regular theatre, for a run, as an ordinary, money-making proposition. "Mouse" is a governess-companion, a beautiful woman, with two benevolent occupations. Helen Townsend devoted her money to the art education of her niece, Elsie, in Paris, and her time to tending the little daughter of a distinguished literary man, Pattison Grey. Of course Helen was deeply in love with Grey, and everyone hoped they would marry. But Grey suddenly announced his intention of marrying Elsie Townsend, the erratic, temperamental, wholly unsuitable art student from Paris. It was as though a bomb had fallen on the little community. It was reserved for Helen to make the discovery that her niece had had a love affair, and was only marrying Grey because she expected a child. There is a tense, unpleasant scene between the women. But at last the errant Elsie is paired off with her natural lover. The rest you may imagine. "Mouse" uses some familiar material with effect, and should have a future, all right.

We are to see quite a lot of Shakespeare in town during the Christmas season. Matheson Lang opened at the St. James' Theatre on Monday, with quite a good representation of "The Merchant of Venice." His own Shylock is of the picturesque, Oriental type. Then, F. R. Benson comes to the outlying Court Theatre, with "A Midsummer Night's Dream." And at the Duke of York's, Miss Horniman will revive "A Comedy of Errors," in association with an adaptation of Moliere's "Les Femmes Savantes," which is to be called "The Blue Stockings." None of these productions are on a costly scale. The idea is, in fact, to work the educational racket on schools and families, at reduced prices, which has been found a very good game.

"Samples," the new revue at the Playhouse, which is now run by Frank Curzon and Andre Charlot, of the Alhambra, in partnership, will need a vast deal of improvement if it is to be a popular success. Charlot's strength is in finely imagined, artistic scenes, of which there are two—a floral background for a Honolulu song, and a quaintly devised hall of white pillars, with a purple landscape in the distance. But, Charlot's weakness is that he ends here. He inspires no humor, and Harry Grattan for once has clearly needed inspiration. Melville Gideon sings and plays industriously, and Bert Coote gets in a lot of characteristic work. But the revue leaves the impression of scrapiness and insipidity, which should be got rid of at once.

Horace Annesley Vachell's play, "Who Is He?" was produced at the Haymarket, in succession to "Quinneys,'" on Saturday. It is a fantastic comedy, as light as air, founded on a novel by Mrs. Belloc Lowndes. It exploits Henry Ainley as a mysterious person, who goes around muffled up, and whose identity is only established in the last two lines of the play.

Estelle Rose made a successful opening at the Victoria Palace on Monday night.

Bannister Howard has just closed down five road companies—two playing "The Belle of New York," one playing "Oh! I Say," one playing "Florodora," with Evie Greene, and one playing "The Girl On the Film." He tells me he has seldom had such a good Autumn.

"A Little Bit of Fluff,'" at the Criterion, which is still managing without James Welch, is one of the biggest successes in London at this moment. It is the regular, old Criterion embroglio of an errant husband.

"Kick In" disappears from the vaudeville tonight. C. M. S. McLellan, has been somewhat seriously ill, but he is well and about again.

Fred Terry, who has been ill, is again appearing in "The Scarlet Pimpernel," at the Strand Theatre.

I hear that when the workmen began the repair of the Lyceum, they found its foundation so badly shaken that there is some doubt it will be ready for the pantomime, "Robinson Crusoe."

By special permission of the Lord Chamberlain, there was a performance of "The Birth of a Nation" at the Scala Theatre, on Sunday, for the purchase of Christmas gifts for the fighting troops.

A number of the films taken at the front with the connivance of the authorities, duly censored and duly sanctioned, will be available at Christmas.

A film of Hall Caine's "Christian" has just been exhibited to the trade by the London Film Company.

Stricter conditions, notably as to the censorship of films, are to be attached to the licenses issued by the London County Council to picture houses for next year.

"L'Enfant Prodigue" is not destined for a long life at the Duke of York's Theatre.

Michael Morton is trying to organize an author's theatre—a house where authors can give shows of unknown plays for the benefit of managers.

Between "Push and Go" and the new revue, the London Hippodrome is to be closed two whole weeks. Such a thing has not happened in its history.

George P. Huntley and his wife, Eva Kelly should have reached your side ere this.

Herbert Jay's extravaganza, shortly to be done at the Vaudeville, with the entertainers known as the Quaints, for its feature, is to be called "The Peddler of Dreams."

"Stop Thief" has now been played fifty times at the New Theatre, and is running up the record by ten performances weekly.

Gus Sohlke is to produce the Palladium pantomime, "Cinderella," for Tate & Wylie.

La Belle Leonora, of whom such a feature used to be made at the London Alhambra, joined the Empire Company on Monday. She is accompanied in her act by two soft-shoe dancers, called "The Royal Boys."

On Tuesday afternoon the Water Rats gave an afternoon performance for war charities. These performances are often scandalized by the absence of artists who promised to attend; so, the Rats made every contributor to the program sign a regular contract, carrying a considerable fine if he did not keep his bargain.

Hilda Trevelyan was engaged for "Samples" at the Playhonse, bnt threw np her part.

Sir John Hare says that the three finest audiences in the world are to be found at Birmingham, Maachester, and Boston, U. S. A.

Alfred Lester is again at the London Coliseum, with "A Restanrant Incident."

Yesterday "The Man Who Stayed at Home" commemorated his anniversary at the Royalty, with the 421st performance.

"Charley's Annt" is to be installed at the London Opera House on Saturday next, for the Christmas season.

Charles Hawtrey goes into West End management again, early in the New Year, with Frank Curzon for his partner. They will first prodnce a play, entitled "Please Help Emily," by H. H. Harwood.

"Stop, Look and Listen" is, after all, to follow "Watch Yonr Step," at the Empire. Butt says he did not find "Around the Map" suitable, bnt someone else surely will.

Another bright young actor has died of wounds received at the Dardanelles, Lient. Guy Struthers, who was notably good in Grossmith parts, and understndied him at the Gaiety.

There is no licence this time for Beckstein Concert Rooms, the owners being Germans.

J. W. Wilson is prodncing a second edition of "Shell Out," at the Comedy Theatre.

Robert Leonard and Augustus York made a successful opening at the Portsmouth Hippodrome with James Horan's "Buyer from Pittsburg," which they call "In Lingerie."

So that Lily Elsie shall not be overworked, "Mavonrneen" will be withdrawn from His Majesty's during Christmas week. Performnnces will be resumed on Boxing Day, but chiefly afternoon performances.

Dec. 18.

STOLL ALHAMBRA DIRECTOR.

Events have marched at the Alhambra just as I told you in my last letter they would. There has been no sale of the property, nor will there be; nor any deal between the corporation as such and Oswald Stoll; nor any formal approval or disapprovnl of any scheme. Mr. Stoll has simply secnred a large share-holding by individnal purchase, nnd by virtne of this has been added to the board of directors, of which he instantly hecame chairman. There you will find matters rest a while—no immediate change in the policy of the house. In February the nnnual meeting of the stockholders will take plnce, when the financial position of the company, which is not good, will be put before them, and it will be open to them to say all they think about things. Bnt I expect it will be found that Stoll, who is already in control, by simple, straightforward, legitimate pnrchase of the same, of a dominant block of shares, will he fonnd in the meantime to have greatly increased his holding so as to cnrry all before him. He will probably be nppointed chnirman and managing director with full powers, and may disclose his scheme of operntion. I should say the Alhambra will largely follow the plan of the Coliseum, which, of conrse, is only a hundred yards away. And, in fact, the sharcholders of the Alhambra will snrely settle down contentedly under Stoll's rule, which will make them good money. Neither will the shareholders of the Colisenm have nny kick—they will probably make haste to get on hoard the Alhambra, for the business the Coliseum tnrns away most nights will easily put the Alhambra to the good.

ANNESLEY AND THE CRITICS.

Horace Annesley Vnchell is having a good laugh at the critics. Frederick Harrison, of the Haymarket, is a secretive manager, and never lets out anything about his productions till the last minute. It is a fool way of doing business, and the Haymarket gets less publicity, accordingly, than any honse in London, except the St. James', where the same mossback scheme prevails. Of Vnchell's new play, no more was let out than that it was an adaptation of a novel by Mrs. Belloc Lowndes. But he wonld be a clever fellow who could trace any resemblance between "Who Is He?" Vachell's play, and Mrs. Belloc Lowndes' novel, "The Lodgers." That was plainly suggested by "Jack the Ripper" murders of East Side girls in horrible circumstances, and is grim and tragical to the last degree. Vachell's play is fantastic farce, with a touch of romance.

It owes nothing to the novel bnt an idea, and none bnt the most scrupnlonsly honorable of dramatists wonld feel called upon to acknowledge the debt at all. A retired bntler and a retired cook married and set up a lodging honse. These worthy people were much interested in the newspaper stories of a series of mysterious murders of young and beautifnl girls—the more interested, because their son was a cop, of an avowed intention to cover himself with glory by captnring the murderer.

At this juncture a handsome, mysterlons, eccentric stranger arrived and took the best apartment in the honse. He had plenty of money, his movements were suspicious, he paid marked attention to a girl boarder. Instantly the butler, nnd the cook, and their son, the cop, began to shadow the nnhappy boarder, Horatio Parker, as he called himself, in a ludicrously offensive manner. But the girl boarder was gratified hy his attentions and accepted his offer of marriage. They were just off together when a number of policeman appeared upon the scene to arrest poor Parker as the mysterious mnrderer. Then it appeared that he was a nobleman of great wealth and distinction, who had whimsically set ont into middle class society. He married the girl and all ended well. It is really very pleasant fun and should prove very popnlar. It owed mnch to Henry Ainley, who bids fair to make a position as a character actor more important than he ever had as a romantic young hero. All the parts in "Who Is He?" are well played. As the young girl boarder whom the wandering nobleman marries, Irene Brown, an Australian actress, made a good impression.

STEPHEN PHILLIPS' DEATH.

Stephen Phillips, the player-poet-dramatist, is dead. None of his intimates is surprised—he got so "Bohemian." He was of parson stock, a near relative of the Benson family. Indeed, he joined F. R. Benson's company, and acted a good deal. He retnrned to the stage to make a ponderous ghost in Martin Harvey's revival of "Hamlet." For some time he was a teacher of young soldiers—edncational. He wrote some charming verse. And as a writer of rhymed plays for the stage, looked as though he had got the late W. A. Wills' job well in hand. He wrote "Paolo and Francesca" and a new "Faust' (which the actor has never been silly enough to produce) for Alexander. For Tree he did "Herod," "Ulysses," "Nero" and another "Fanst" (this was worked np by Comyns Carr). He did "The Bride of Lammermoor" and "Armageddon," for Martin Harvey, and "The Son of David" for H. B. Irving. *The Referee* says he was spoiled by injudicious friends. I never knew but one of them—and that was Stèphen Phillips.

JIMMIE HOWELL DEAD.

Many an American who has visited London during the last twenty years will learn with regret that "Jimmie" Howell is dead, well stricken ns he was in years. Howell was known to them as the assistant mnnnger of the Tivoli, always in chnrge on the front and in control of the finance. He was a rigid and expert accountant. Howell was an engineer originally. Then he went to the original Polytechnic, in charge of scientific toys. For years he was Charles Morton's lieutenant, at the Alhambra, the Tivoli and the Palace. After Morton's death he went back to the Tivoli, where he was invaluable nnd highly esteemed. Ill health cansed him to retire, bnt he could not keep nway, and to meet his desires a joh was found for him on the office staff of the so-called "Syndicate."

THE TIVOLI AFFAIRS.

What a sad plight is that of the poor old Tivoli, once a most important, characteristic and prosperons mnsic hall. A few years ago it was torn down with the idea of re-bnilding. Meanwhile nothing has been done, and there is an immense blank space in the heart of London, the picture of desolation which is costing the poor shareholders nbout $25,000 a year in property tax and such like charges. The directors complacently declare that they are waiting for a good opportunity to sell. The shareholders are getting frantic. They have appointed cnquiry committees, and so on. They asked Oswald Stoll to come to their aid, bnt his reply was a polite negative. Now they want the directors removed from office. Before the Palace stepped in the Tivoli was for years an American centre. Dick Knowles did not make his first appearance here, bnt he was soon its favorite artist. It was one of the first West End halls to give the sketch a chance. A little money and a brand new management would easily make it famous again.

Lily Elsie is to preside at the annual dinner, which is to be a mid-day lunch, of the O. P. (Old Players) Clnb, to-morrow.

For "Onr Betters," a play by W. Somerset Maugham, which Dion Boncicault figures on prodncing at the New Theatre early in the new year. He says he is trying to get one of the most distinguished of American actresses to impersonate the American heroine.

Alexander Adams, an old time actor, was knocked down and killed by a motor bus. He had played with Phelps and with Charles Kean.

H. B. Irving, speaking at His Majesty's Theatre, said of eight thousand (estimated) English actors, one thonsand five hundred are now serving with the army.

George Edwardes' son, Captain D'Arcy Edwardes, has just become Major Edwardes.

Yvette Arnand, the little French actress playing Phrynette, in "L'Enfant Prodigue," at the Duke of York's Theatre, was meant for a great pianist ns a child and took many prizes before she went on the stage—quite by accident. So it is amusing her greatly to alternate the piano part with her own.

De Courville made a great noise of a public competition to get the best title for his new Hippodrome revue, hut ont of it he has heen able to secure nothing better than "Joyland."

Augustus Yorke and Bobbie Leonard got to the Coliseum on Monday with "In Lingerie," which they have already played in the provinces. This is James Horan's "Buyer From Pittsburgh," which they took over from Caryll Wilbur, being able, of conrse, to play it on their "Potash & Perlmutter" repntation.

"Honi Soit" is to run till the new year at the London Pavilion. Then it will be replaced by a revne from the pen of the same author—Charles H. Bovill.

Raffells have just shown "The Final Jndgment," featuring Ethel Barrymore.

"Bric-a-Brac" was played at the Palace Theatre for the one hundredth time on Wednesday. Alfred Bntt distribnted a souvenir of the occasion.

To the general surprise "The Only Girl" has broken down at the Apollo, and will be taken to Manchester for the Christmas season. Oscar Asche comes to the Apollo with his pirate drama, "The Spanish Main."

Doris Keane has resumed nightly performances of "Romance," at the Globe Theatre.

"Peg o' My Henrt" was played at the Globe Theatre for the five hundredth time on Thursday. Moya Mannering took up Laurette Taylor's part after her departure.

"Tina" was done for the fiftieth time at the Adelphi, on Wednesdny.

Fred Terry and Julin Neilson are in the last weeks of their tenancy of the Strand Theatre.

Thomns Beecham hns been invited to conduct at the great international music festival at Rome.

Jimmy Britt made good in his monologue at the Liverpool Olympia.

The Two Tomboys sail for the States to-day.

Sir George Alexander promises another vaudeville nppearance.

David Day, of the famous music publishing firm, Francis, Day & Hunter, hns just celebrnted his sixty-sixth birthday

Ishizo Ishimura, a young Japanese, member of the Mikado Troupe of ncrobats, fell and hroke his neck in a Chester music hall.

Seymour Hicks spoke up hravely for himself at his public examinntion in hankruptcy. He said times were awful for the actor and his expenses enormons. He could not keep going nnder a less expenditure than $200 a week. If he could retire to a conntry cottage he would be quite content witn $12. After a good deal of talk Hicks' creditors agreed to a scheme which will eventually relieve him from hankruptcy.

Cissie Grahame, a once popnlar actress and manager—she was Wilson Barrett's leading lndy, and she introdnced Jerome K. Jerome to the stage—married William Allen, the great theatrical printer, and retired. She has written a play, called "A Theatrical Marriage," shortly to be produced.

A profit of $125,000 was mnde by the Victoria Palace last year. A dividend of fifteen per cent. has been declared, and there is still nearly $100,000 at reserve. The Victoria was a bit of a failnre at first, then Alfred Butt handed over its routine control to John Hayman, a qniet fellow who works hard, and who wonld probably have been found at the Alhambra had things gone otherwise.

George Glenville, with half a dozen other names, has been sent to prison for two years for assaulting girls from whom he had previously taken a fee on the promise of securing them engagements to act for pictures.

Henry James, the American novelist-dramatist, who natnralized as an Englishman in the early stages of the war just to show his friendliness, lies desperately ill.

AN IMPORTANT CASE.

Justice Scrutton heard, in the Conrt of King's Bench, a case of immense importance to artists, as a result of which the agent Edelstein must pay to Harry Grattan, the author, a sum of $325.

Grattan employed Edelstein to deal with his sketches in America. Grattan stipulated that he should receive an immediate payment of $500 and $5 for each performance of a sketch of his. Edelstein resorted to Joe Hart, and the evidence was that he tried out Grattan's sketch, "Buying a Gun," at Newark, N. J., after which there was nothing doing.

Bert Coote said he knew Grattan's work, and he knew Newark, New Jersey, and he was of opinion that nothing worse could happen to "Trying a Gun" than for it to be "tried out" in such circumstances. It was sure ruin. A fine production in a big city would have established the sketch—it was that class of goods. Edelstein said he was shocked when he heard of the try-out, but it was none of his business. The judge very pointedly asked the agent for what he was to receive ten per cent. Edelstein said he made the parties known to each other, and forwarded Grattan's manuscript to Hart. But the judge is clearly of opinion that it is an agent's business to diligently watch his client's interests all the time.

Alfred Butt, of the Palace, asked a magistrate to give him permission to go to Paris to look after the big vandeville house his syndicate is building there. The magistrate refused to do so till Butt produced evidence as to how he stood for a soldier. Butt went off to a military doctor, and came back certified medically unfit for service; so he got his permit.

Grand Rapids, Mich. — Powers' (Harry G. Sommers & Co., mgrs.) "The Birth of a Nation" Dec. 24-Jan. 2, "Potash & Perlmutter" 6-8.

EMPRESS (Harry Moler, mgr.)—Bill week of Dec. 29: Leo Beers, Dooley and Sales, the International Girl, Evans and Burr, Frank McIntyre and company, Martinetti and Sylvester, and Mary Melville.

ORPHEUM (Harvey Arlington, mgr.)—Bill week of 27: The Two Beckmans, Gene and Arthur, Gerard and Griffin, the Hoosier Two, Kirkpatrick and Owsley, Sam Riley, Rolfe and Kennedy, Togio Trio, Turno, and Bob and Murial Vincent.

COLUMBIA (Geo. A. Chenet, mgr.)—Frolics of 1915 week of 26.

MAJESTIC GARDENS (B. W. Lowe, mgr.)—Feature photoplays.

Battle Creek, Mich.—Post (H. P. Hill, mgr.) "The Rosary" Jan. 1, "Mutt and Jeff in College" 2, May Irwin, in "No. 33, Washington Square," 8; "Under Cover" 9, May Robson, in "Aunt Matt," 10.

BIJOU (E. J. Latimore, mgr.)—Bill Dec. 26-29: Dr. Royal Raceford, George Felix and Barry Girls, Kremka Bros., Ed. and Jack Smith, and Prince Lai Mon Kim. Bill 30-Jan. 1: Six Military Dancers, Kilkenny Four, Hyman Adler and company, Eller's goats, and Calloway and Elliott.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "A Pair of Sixes" Jan. 1, 2, "The Birth of a Nation" week of 3.

ORPHEUM (Arthur Lane, mgr.)—Bill week of Dec. 27: Mrs. Leslie Carter and company, John and Winnie Hennings, Bessie Browning, Al. Herman, Garcinetti Bros., Joan Vernie, and pictures.

MAJESTICS (3), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, DE SOTO, SHAMROCK, BELVEDERE, BEAUTY, ELITE, STRAND, GEM, LIBERTY, CHELSA, IMPERIAL (2), METROPOLITAN, DAISYS (2), PASTIMES (2), JOY, SAVOY, ROYAL, FAMOUS, COLUMBIA and PEKIN, motion pictures only.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "High Jinks" Dec. 29, "The Pink Lady" 30.

GRAND (John B. Vick, mgr.)—Bill 27-29: Alexander Brothers, Morin Sisters, Guy Bartlett and Frances Nordstrom, and Wm. Pinkham and company. Bill 30-Jan. 1: Frances Pierlot and company, Marion Weeks, Colonial Maids, and one act to fill.

GAY, BIJOU, MAJESTIC, REX, CRYSTAL, QUEEN, GEM and LYRIC, motion pictures only.

NORRIS and SHERWOOD, a team appearing at the Grand week of 20, danced, talked and sang themselves into a big hit.

Evansville, Ind. — Wells Bijou (C. F. Rose, mgr.) "It Pays to Advertise" Jan. 2, "The Peasant Girl" 11, Howe's pictures 14, 15, Olga Petrova 20, "Within the Law" 23, "Under Cover" Feb. 8.

NEW GRAND (Otto Meyer, mgr.)—Bill Dec. 27-29: The Volunteers, Sig. Franz Troupe, Mr. and Mrs. Hugh Emmett, Adolpho, and Wilton Sisters. Bill 30-Jan. 2: Menlo Moore's "The Dress Rehearsal."

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.) —Vaudeville and motion pictures.

MAJESTIC, PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, ALHAMBRA, COLUMBIA, FULTON, VALADA, STADIUM, GOVERNOR, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALAMO, motion pictures.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "The Only Girl" Dec. 27, 28, David Bispham 31, Jan. 1.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 26-Jan. 1: Mlle. Jenny Dufau and other vandeville acts.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY, ARION and FAUST, cabaret shows.

APOLLO, COLUMBIA, DUCHESS, EMPRESS, GARDEN, GEM, HIPPODROME, ILLINOIS, IMPERIAL, LYCEUM and PALACE, pictures only.

MADISON SQUARE GARDEN TO BE TURNED INTO SKATING RINK.

$300,000 TO BE EXPENDED.

The many rumors and reports in circulation during the past year as to what would eventually become of historical Madison Square Garden has finally been set at rest.

Harry A. Cochrane, the general manager of the Garden, stated that after the present bookings have been lived up to, Madison square Garden will be turned into an ice skating rink.

A company has been formed, and over $300,000 have been subscribed by different men to make improvements in the old building to convert it into one of the largest ice skating rinks in the world.

A new restaurant will be installed and dinners a la carte will be *provided*. Warren & Wetmore are the architects.

STOCK.

(Continued from page 4.)

SAN FRANCISCO STOCK NOTES.

DEL S. LAWRENCE, in "The Lost Paradise," at the Wigwam Theatre, week of Dec. 12, gave a virile portrayal of the role of Reuben Warren.

EVELYN VAUGHAN, as Roxana in "Nobody's Widow," at the Alcazar, week of Dec. 13, gave as fine a performance as could be wished for.

FLORENCE OAKLEY gave a charming conception of the daughter of the capitalist, in "The Lost Paradise," at the Wigwam.

BERT LYTELL gave an admirable portrayal of the role of the Duke in "Nobody's Widow," at the Alcazar.

ROBERT WAYNE, a new addition to the Wigwam Stock Co., at the Wigwam, made his initial bow in the character of Schwartz in "The Lost Paradise." He proved himself a capable actor and a notable addition to the company.

MARGARET ARMSTRONG, as Betty in "Nobody's Widow," at the Alcazar, gave an excellent performance.

MARGARET MARRIET was very good as Cinders in "The Lost Paradise," at the Wigwam.

RAY COLLINS was all that could be desired in the role of the son of the mill owner, in "The Lost Paradise," at the Wigwam.

LA ROY STOCK NOTES.

Business continues good, and everything going along fine. Vic Ross and Eloise Adams left to take a short vacation and spend Christmas with Mr. Ross' mother, in Pennsylvania. Carl Clark and wife returned to the show to take their place. Wm. A. Stanton, who played leads on the show the past two Summers, returned, and is again doing the leads. We play all return dates after New Year's, mostly guarantee.

Mr. La Roy will have a small musical comedy show, opening after New Year's, and will alternate, playing three days stands in four towns where his stock company made such a hit.

Marie Hayes, the little favorite and leading lady, continues to make hosts of friends. While in Dennison, O., the company was entertained with a special chicken dinner by Mrs. Ed. Scott, and Carl Clark, her brother, kept things pretty lively for us.

Our ponies and dogs continue to amuse the little folks. L. Wayne Darby is again with the show, making his third time with us. The ghost walks every Sunday. Mr. Dunnan is in advance. Christmas night, Miss Hayes gave a supper to the whole company, and we got to bed in the wee small hours of the morning.

WATCH FOR MANAGER HARPER.

The Poli Players, at Hartford, Conn., presented their manager, Neil Harper, with a handsome gold watch as a Christmas token. Although Mr. Harper has been in Hartford but a few months, his energetic sincerity has been felt on every side.

DINGLE TO BE BENEDICT.

Charles Dingle, late leading man of the Forsberg Players, in Newark, N. J., and now playing leads at the Palace, Manchester, N. H., has announced his engagement to marry Dorothy Lillian White, a non-professional, of Newark.

THE ESCAPE OF THE VAMPIRE was frustrated by Hawthorne of U. S. A., who gave her The Third Degree Inside the Lines. Rebecca of Sunnybrook Farm had Too Many Cooks At Piney Ridge, so she got The Big Idea of Marrying Money. Father and the Boys had a Kick In with Our Children on receipt of Mrs. Temple's Telegram, which took His Last Dollar. Anyhow, who ever heard of The Christian playing Shylock?

F. L. MADDOCKS received a very flattering offer from the Sherman-Uaher Co., at Moose Jaw, Sask., Can., to produce the bills for the new stock, but decided to remain with Oliver Eckhardt for the Winter season.

PROFESSIONALS' HEADQUARTERS
ZEISSE'S HOTEL
820 Walnut St., Philadelphia
MEYERS & SELTZER, Proprietors.

THE DUBINSKY BROS.' STOCK CO., of Kansas city, Mo., is laying off Dec. 27 and week, a "local" organization holding the Garden Theatre, presenting a musical play called "Petticoat Lane."

RUBIE DE FARRAS, well known as a leading woman, has been obliged to cancel all engagements owing to illness.

MELVILLE'S COMEDIANS offered "The Shepherd of the Hills" and "Lynnwood" week of Dec. 13. For week of 20 the company played "Tempest and Sunshine" and "The Rosary." Business is reported very good.

MARIE BECKET STOCK CO. opened Dec. 22 at Brighton, Colo. Roster: Larry Jossenberger, Wm. Rogers and wife, Bud and Henry Jossy, John Pedair, and the Thurner Bros., in advance. Special scenery for each act is carried.

WILFRED YOUNG, after an absence of several seasons, has rejoined the Craig Players, at the Castle Square, Boston.

ROBERT GLECKLER, the new leading man with the Poli Players, has been accepted with open arms by Hartford (Conn.), both press and public.

THE SAVOY THEATRE STOCK CO., of Fort Worth, Tex., has been incorporated, with $2,500 capital. Incorporators: J. A. Jones Jr., W. J. Bailey, Joe Collins, G. R. Williams and Max K. Mayer.

PHYLLIS GILMORE is making her debut as leading lady with the MacCurdy Players, at the Gotham, Brooklyn, this week, in "The Chinatown Trunk Mystery."

VICTOR MARTIN and James Chesney are the scenic artists at the Palace, Manchester, N. H.

CARROLL DALY, of the Wadsworth Theatre, New York, enhances his value as a director each week.

THINGS that we long for. An opportunity of seeing Kate Woods Fiske play Mother Frochard.

JACK ROSELEIGH did not visit Nashville last week to spend Christmas. A previous engagement to appear twice daily at the Hudson Theatre, Union Hill, N. J., alone preventing it.

OLIVER MOROSCO plans a stock company in one of the larger cities in the East. The stock star system will be used if all goes well. It didn't the early part of the season at the old Walnut Street Theatre, in Philadelphia.

ALICE FLEMING opened Monday, Dec. 27, in Pittsburgh with the new Harry Davis Stock Co.

CIRCUS

WILL HOLD BUFFALO BILL TO CONTRACT.

H. H. Tammen, the circus magnate, who has been spending a few weeks in New York, left for Denver, his home, Tuesday, Dec. 28. One of his reasons for visiting New York was to have a conference with John D. Rockefeller, the nature of which is being kept a profound secret by those concerned.

A CLIPPER representative called upon Mr. Tammen at his rooms in the Hotel Knickerbocker on Monday, and asked him about his contract with William F. Cody (Buffalo Bill), which, it is commonly reported, Col. Cody is not to fulfill.

Mr. Tamman said that the circus world is always full of rumors, but inasmuch as he is the owner of the title of the Buffalo Bill's Wild West and Congress of Rough Riders of the World, and as the contract calls for the personal appearance of Col. Cody at every performance, he, H. H. Tammen, naturally expects that this contract will be kept.

Frederick Bailey Hutchinson, general manager of the Sells-Floto Circus, who was with Mr. Tammen in New York, left for Chicago on Monday, *en route* for Denver to arrange the preliminary details attendant upon the opening of the big circus.

COL. CODY'S SHOW.

Colonel William F. Cody was in Newark, N. J., last week, preparing to launch a new show to be known as "Colonel W. F. Cody Pioneers in War and Peace," a military spectacle dealing with the history of this country.

Mr. Cody was in Newark to interest Louis E. Cooke, a former circus manager, in the enterprise.

WILLIAMS-McCANN.

Geneva McCann, of the Geneva Sisters, acrobatic troupe, late of Barnum & Bailey Circus, and William (Red) Williams, were married at Elkton, Ind., Dec. 22. Mr. Williams will manage the act in future, as well as work in it.

FROM BRIDGEPORT comes the report that the biggest top ever made is being built for the Barnum & Bailey Show at their Winter quarters, by a Cincinnati firm.

ERNEST COOKE has postponed the trip he was to take to Bermuda with is daughter, and will remain in New York.

WANTED--Experienced Chorus Girls PONIES AND MEDIUMS
For the WHIRL OF MIRTH
Wire at once HARRY C. LEWIS, Mgr.,
CLARK AND HANSON WIRE. Care Majestic Theatre, Scranton, Pa.

AT LIBERTY
ALBERT S. VEES
LEADING BUSINESS
610 EAST INDIANA AVE., PHILADELPHIA, PA.

EXAMPLES OF PLAY PIRACY.

To the Editor of The Clipper:

Since The Clipper is willing to aid the campaign against play piracy by turning the searchlight of publicity upon this vicious form of stealing, the writer wishes to set forth certain evidences, gathered in the course of investigation.

A certain company left Asheville early in October and went on tour, when the following list of plays was used:

"A Daughter of the People," "Mary Jane's Pa," "The Cowboy and the Thief," "Thorns and Orange Blossoms," "The Awakening of Mr. Pipp," "The White Sister," "Peaceful Valley," "The Sweetest Girl in Dixie," "The Deep Purple" and "The Boss."

There is a company now touring through the Middle West advertising the following repertoire:

"The Girl from Home," "The Cry Baby," "Light House Robbery," "The Country Girl," "Molly Bawn," "The Devil's Lane."

Not long ago this company played a stock engagement. This is the repertoire they used:

"Lena Rivers," "The Old Homestead," "The Lion and the Mouse," "Paid in Full," "Out of the Fold," "The Cry Baby" and "His Son's Wife."

There is a concern dealing in manuscripts, located not far from Broadway. They send out the following list of plays, which they offer to "lease:"

"Under the Bear's Paw," "Girl of Eagle's Ranch," "In Missouri," "Life of Dora Thorn," "The Sultan's Daughter," "Kentucky Sue," "Under Fire," "Princess of Patches," "The Royal Mounted," "A Cowpuncher," "The Bread Winner," "The Tenderfoot's Turn," "The Girl and the Detective," "Caprice," "Boss of Z Ranch."

A certain "director with 'scripts.'" sends out correspondence in which he writes: "My scripts * * * are fixed and changed in such a way that they get away from royalty." Here is the list:

"Tempest and Sunshine," "St. Elmo," "Red Cross Nurse," "Missouri Girl," "The Ranch King," "The Call of the Woods," "Lena Rivers," "Caprice," "The Whirlpool," "The Runaway Match."

Another of the same stripe writes "The manuscripts I have are royalty bills from the different play bureaus." The list:

"Baby Mine," "For Home and Honor," "Tennessee's Pardner," "Down East," "An American Girl," "The Unknown," "The Man of the Hour," "Hazel Kirke," "The County Fair," "Queena," "Girl of the Golden West," "The Man of Mystery," "The Prisoner of Zenda," "Young Mrs. Winthrop," "Tempest and Sunshine," "Lucky Ranch," "Golden Giant Mine," "M'liss," "Wife for Wife," "Planter's Wife," "The Great Diamond Robbery," "Mother and Son," "The Wolf," "The Man from Mexico." By the way, "Mother and Son" is often substituted for "Madam X."

From another source I received programs—one shows a play bill of "The Honor of the South." Across this program is written 'This is 'The Sweetest Girl in Dixie." Another play bill advertises "Convict 909." Across this program is written: "This is 'Human Hearts.'" The informer writes that this stock company "is playing everything." They were located in a large city Southwest of Chicago.

One of the most brazen violators is a man who calls himself an actor and director. He sends programs and his photograph. He states that he has been connected with a certain stock company, located in a large town. This house played stock for about thirty-five weeks, and, from the information I have, it seems that every play produced was pirated.

This man writes that "the plays I have can be played in small towns with no royalty. Inclosed is a list of *my* plays." Here is the list:

"The Spendthrift," "Lost Paradise," "Minister's Sweetheart," "Sherlock Holmes," "Under Two Flags," "Young Mrs. Winthrop," "Wedded and Parted," "The Man of the Hour," "The Grafters," "Paid in Full," "Beverly of Graustark," "Tempest and Sunshine," "Ishmael," "Thorns and Orange Blossoms," "St. Elmo," "Arizona, The Masqueraders,' "'The Easiest Way," "The Blue Mouse," "Within the Law," "'The Squaw Man," "Girl of the Golden West," "Jim, the Westerner," "Wildfire," "Girl from Out Yonder," "Forty-five Minutes from Broadway," "The Charity Ball," "'Way Down East," "The Little Homestead," "Sweet Clover," "Secret Service," "Girl I Left Behind Me," "Man On the Box," "Little Lord Fauntleroy," "Brown of Harvard," and probably "The Blue Mouse and "The Gamblers."

This is certainly a wonderful selection, which, if leased by the week, to a stock theatre, would yield at least $5,000 royalties for the season. It looks as though the management had not paid one dollar in royalty. And this in a city—public performances on the professional stage!

There are numerous other instances, which it would consume too much space to cite at present, but in those enumerated, the writer can supply the names and addresses of the ones defying the law, together with considerable data, giving dates and locations. There is no lack of evidence, nor lack of opportunity to institute prosecution, since the very numerous violations committed are well within the statue of limitation.

Play stealing will not stop automatically; every successful play has been stolen, every successful play will continue to be stolen unless the air is immediately charged with action, fatal to pirates. Authors and managers need not adopt the "watchful waiting" policy. The trail has been blazed—there is a clear road ahead. Precedents have been established by convictions for the different forms of stealing, such as unlawful copying, selling and performing, in whole or in part, original copyrighted works, or copyrighted dramatizations.

What the profession needs is a theatrical "Rogues' Gallery." The writer has such a gallery, growing so rapidly, it is now indexed. It contains not only the names and records of play thieves in the United States, but those who sneak into Canada; those who beat royalties; those who pass worthless checks; those who order plays for half week, and continue the play a full week—without permission or payment; those who order material shipped C. O. D., ignore the shipment, and force the shipper to bring the material home at his own expense.

It seems to me that the Bureau of Mental Defectives should seize these rascals, or they should be committed as habitual criminals. There is no excuse for their professional existence. Criminals who commit lesser crimes are sent to the penitentiary every day. It is time to smash the crooked professional; it can be done by means of concerted, determined action. It is little wonder that the theatrical profession is regarded with suspicion—the reputable members adopt no measures to rid the ranks of these unsavory hangers-on.

By means of a boycott, the unscrupulous actor should be barred from ever securing a position with a reputable company, and by "reputable," I mean to give credit to the manager who operates honestly, though on a small scale, as against the so-called "big" manager, who "skins" everybody. As for the pirate-producer, authors and managers who are victims of piracy have an excellent law to which they may appeal for the punishment of play-thieves, who can be overtaken—if some competent live wire goes after them.

Thanking The Clipper for the courtesy of space, I am, sincerely yours, Marie Doran.

AT LIBERTY—AGENT OF ABILITY. No booze. Post when necessary.
Salary low for balance Season. W. H. TIBBILLS, Care Times. Trenton, Mo.

New Songs---Great Songs---For You
Heartsease—The Moon's Secret—A Mother Is The One Who Suffers War—No Dream To Wake From—Remember Me—Don't Go Away From Me—I Wish I Could Come Back To You, My Dearie—In a Big Balloon by the Light of the Moon—Loveland Dreams—I Hear a Sweet Voice Calling—The Volunteer's Farewell—Thou Art Mine, Oh, Precious Love—We've Grown Old Together—The Roses, The Twilight and You, Dear—I Rather Think I'd Like a Millionaire—The Girl I Didn't Get—Tell My Fortune, Daisy—Her True Lover—Thoughts of Calvary—Broken Hearts—Love's Young Dream—I Want to be in Dixie-Land—Silver Fawn—If I Lived in a World of Sunshine and Love—Zoodora of the Zoo—I Wish I was in Homestead with My Mother Old and Gray—Blue Bells—Go, My Son, God Bless You—Nature's Lure—In a Cozy Nook Down by the Sea—Sweet Annette—Clondland—Storm and Sunshine—A Prison Life—A Dying Child—The Old Veranda Swing—Never Do Your Courting with the Lights Turned Low—True Love By Moonlight—Raging Here and There—The Devil's Dip—When We All Go South to Panama.
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Those Doing Specialties Given Preference
Tell all first letter. Join on wire. Pay your own telegrams. Small Show. Make salary in keeping.
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Big Time Vaudeville Sketch
(COMEDY--2 M. 1 F.)
With Excellent Light Comedy Lead
For Sale or Lease
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WANTED
4 YOUNG LADIES FOR HIGH CLASS VAUDEVILLE ACT
Good voices essential 5 ft. 3 in; not less.
Address CONTERNO, care of Clipper.

WARDROBE PROP TRUNKS, $5.00
36x27x23. Big Bargain. Have been used. Cost $30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks.
Parlor Floor, 28 W. 31st St., New York City.

The Chester Stock Co.
WANTS AT ONCE
Comedian, Character Man and Gen. Bus. Man. Others write. Those doing Specialties preferred. Must join on wire. Send photos, etc. Make salary low, as you get it.
Address MANAGER, Mount Union, Pa.

AT LIBERTY
WILL CULLEN
CHARACTERS, HEAVIES OR GEN. BUS.
Six feet in height; weighs 190.
Add. HUNTINGTON THEATRE, HUNTINGTON, W. VA.

WANTED
DRAMATIC PEOPLE
ALL LINES. WEEK STANDS.
HILLARD WIGHT, Wight Theatre Co., Milford, Iowa.

Mobile, Ala.—Lyric (M. A. McDermott, mgr.) Boston English Opera Co., in "The Bohemian Girl," Dec. 27, Neil O'Brien's Minstrels Jan. 1, matinee and night.

Columbia (Laurendine & Tonart, mgrs.) —The Aviation Girls played a return date week of 20, at this house, to splendid business.

Crown, Empire and Crescent, feature films.

NOTES.

At a recent meeting of stockholders of the Lyric Theatre, this city, Manager M. A. McDermott and House Treasurer Augustine Meagher were heartily congratulated upon their efforts since opening the house for season 1915-'16. A representative of Klaw & Erlanger assured the manager that Mobile would get her share of the good shows. The profits of the Lyric are highly gratifying.

"The Birth of a Nation" is billed to appear at Lyric week of Feb. 28, and the advance sale is pouring in to such an extent that matinees will have to be given daily.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Al. H. Wilson, in "As Years Roll On," week of Dec. 27.

Academy (Cary McAdow, mgr.)—Big Crass company 27 and week.

Keith's (W. B. Garyn, mgr.)—Bill 27-29: Valerie Bergere and company, Hicksville Minstrels, Heath and Perry, Bernard and Meyers, and others.

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) Strolling Players Dec. 27 and week. Watson and Wrothe next week.

Lyric (G. S. Riggs, mgr.)—Bill 27-29: Bristol's ponies, Baby Zelda, Annie Morris and Billie Wilson, "Silver Threads," and Reading Sisters. Bill 30-Jan. 1: Trovollo, Josephine Davis, Three Alex, Joyce and West, and Holmes and Moore.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780

THE theatrical field in general *note*.—Friday, Dec. 31, 1915, closes the bargain admittance into this organization. Thousands have taken advantage—many have not—there is absolutely no excuse to offer for not coming in while the coming was made easy. *"No money?"* Is that the excuse? Have you a few dollars? Say —. Well, will not name amount, but no matter how much currency you possess, seek Harry Mountford, John Faulhaber, Jack Shepard, Eddie Foyer, Joe Burns, a deputy organizer, or go right up to the office of the

Whits Rats Actors' Union, state your case to representative and he will show you the way to "Ratdom" with a short bank roll. thus saving you the regular fee of $35 beginning Jan. 1, 1916. *So hurry. No excuses.* Do not wait *to see* what some 10,000 actors are *going to do* under guidance of Harry Mountford, Frank Fogarty, Fred Niblo, our board of directors. Why, fellows, the mere use of our club rooms, the swimming pool, reading room, dining room, scamper nights, the social end of this organization ,is worth more than the three cents a day it costs to belong to the only organization of its kind in civilization. You have been a *boob* long enough. Come in *now*. "Curtain."

I REALLY think my friends are correct in what they say on postal I received. Card read "Your real Christmas cheer comes only after you have played Emma O'Nel and Jas. T. Gallagher.

WILLIE WESTON is just finishing the Orpheum circuit. Press and public spoke kindly of his endeavors in every city William played. May Weston, his chic and pretty wife, is *en route* with Bill.

BROS. BRADY and MAHONEY were always original. Read below these lines—Yuletide cheer, boys—handed out this Christmas:

GREETINGS.

Be what Ye may—whether Subject or King—
Read these few lines, and the Message they bring.
Actors and Managers, Ushers, Stags Crew,
Doormen and Agents and Orchestra too
Yuletide's the time that we take to express

A wish for your Happiness, Health and Success.
Nearer we draw at the close of each day
Down to the finishing act of Life's Play.

Maybe, discouraged you've grown just because
All your best efforts brought you no applause.
Happiness all the time, nobody knows:
Oft with the Thorns comes a beautiful Rose.
Now comes our wish—with a spirit sincere;
Ever may you have A Happy New Year
Yielding God's Blessings to those you hold dear.

KRESCO and MILLER dress nifty. The comedian looks as natty as his partner. Their finish is fast and furious dancing. The applause they receive at finale proves there Rats artists.

NO OTHER but the Olneyville (R. I.) Hick is amusing patrons of "Starland," Montreal, Que. Yes, Billy Reno tells me that he is located for the Winter in stock burlesque.

BERT A. SPEARS, who at one time represented the order in Boston, Mass., and is now with the United Booking Offices, Boston, sends a "Happy New Year" to each and every one of his many pals in the order, not forgetting Albert Werner.

OUR mutual friend, "Happy" Benway, arrived in town Wednesday, the fifteenth of December, and left N. Y. Dec. 20 for Pittsburgh. *"Happy"* has been shouting coon songs since 1885. Want to mention his partner's name, as I do not want A. P. B. to grieve. *"Pearl"* Dayton is the added attraction.

YES, JOSEPH K. WATSON still wears his unique collar.

AL-LA-GA-JAM, our chief clerk (Mr. Fahey) has suffered much these few days with a severe cold. Moving to the wilds of New York Tony P. and myself really think did the trick, and Noble Lew Morton, who visited Mr. Fahey daily, thinks as we do.

BACK AGAIN and away again, Dr. Pollard, who juggles *gulps*, is now playing for the U. B. O. Last week rumor has it Bro. Pollard, whilst playing Keith's, Providence, R. I., cured some 10,000 patrons with what Dr. Harry Freeman calls gloom.

AND WHY would not Tony smile these days. He has received many cards and tokens from friends, and wants to thank all for remembering him.

BRO. CAPTAIN SPAULDING LA COMPT, who is a patient in Manhattan State Hospital for Insane, on Ward's Island, is not improving mentally.

AS FUNSTERS, Leo Stevens, Ben Pierce and Charlie Raymond are hard to beat. Max Spiegel should prize their comics. Get them in the final scene of "The Tourists."

AFTER SOME years separated as team, Miller and Kresko are again working together.

THE FOUR NEWSOMES want the Four Everetts to know they are playing. All eight are athletes.

STILL AT IT and working all the time are the Ozavs, jugglers. Shortly they will hike to Buffalo, to rest.

MLLE. RABETTE is the same charming entertainer as in former years—and how she can render "Under the American Flag."

JOHN WALSH, who at one time worked with his daddy, who died some eighteen months ago, is now in business at 387 Hudson Street, near Houston, New York.

AL. COOK, manager of the professional department, M. Witmark & Sons, always welcomes his friends joyously.

A GOOD CUE for Brothers playing Montreal, Can. Go direct to 274 St. Lawrence Street, one block away from Gaiety and Francais Theatres for a reasonable, comfortable and up-to-date compartment. Landlord a human being.

MARK ADAMS wants to be remembered to Billy Waldron, and, by the way, *Joe*—Billy's younger brother—is doing nicely down South with a tabloid. R-U-a-Rat, Jos?

WANT to thank Willie Weston, Charles Morton, Emma O'Neil, Jas. T. Gallagher, Tom Gillen, Charles Yesger, Innes and Ryan, Harry West, Horace Weston, Billy Beard for pretty Christmas cards sent me. Happy New Year to you all.

START the new year by becoming one of the many who already are members of the Amalgamated Relief Asso. Of course, you must be a Rat in good standing to join T. A. R. A. Cost $2 to become a member, and when unfortunately one dies you're assessed 50 cents. The benefit the dear one left to grieve receives is one-half that is in the treasury, and that amount he or she receives one hour after death by calling on Chas. McPhee, located at Whits Rat's Club any old hour. Advise your hubby to see Charles at once. In fact, demand him to. Even if you have other insurance.

TAKES time to collect. Believe me, 'tis mighty handy to get a sum of money *at once*—there and *then* for quick action. Man never neglects making *Love*. Why neglect that *Love* by not investing a few dollars for Her protection?

ACTORS' FRIENDS! *Yes, they are.* When they publish a Christmas number, up goes the price. Who pays for the elaborate issue? The theatrical folk. Remember, THE NEW YORK CLIPPER, which gives you *all* the genuine theatrical and movie news, costs ten cents any time. Ask for it. Buy it. This newsy sheet is our real friend.

JAMES TIMONY, counsellor of much fame, received a Christmas token consisting of powder puff and bottle of perfume that had the odor of garlic. I have a slight suspicion that Bro. Willie Cohan was the party who made this gift to Timony?

Now, who do you think I had the pleasure of meeting in Montreal, Can.! ! No other than "Johnny Schiff" *coming* world's featherweight champion—this assertion will eventually come true, *so on him*, boys, when you see him billed for a ten round finish. This item will please Tubby Garren, world's greatest demonstrator of novelty songs.

BILLY BENSON, promoter, who is Arthur Twentyfour Drapeau's right hand man, has proved his worth commercially making Mr. Drapeau understand that Billy is a real genuine hustler. 82 St. Catherine St., Montreal, Can., is Billy's home address.

BROTHER NAT LE ROY is at present confined to his home, No. 312 West Forty-second Street, with a severe cold.

TACKED ON our bulletin board is a handsome handpainted Christmas card received from Brother James F. Hayes, extending greetings to all members of the W. R. A. U. Brother Hayes, who is a patient in the Neurological Hospital, Blackwell's Island, having been confined to the institution for over four years, writes that he is feeling fine and that the use of his limbs is gradually returning to him as he is now able to walk quite a little upon crutches. He is hopeful now that the improvement will continue, and that the full use of his limbs will be restored.

BROTHER JOE MACK, at the Elmsmere Theatre, Bronx, on Dec. 19, was presented with a handsome loving cup beautifully inscribed—a gift from the employees of the theatre. One year ago Mr. Mack was engaged as manager of the house, and to celebrate the anniversary he arranged for a spread on the stage to his employees. Unknown to him they had planned to give him a token. He was summoned from the front of the theatre to the stage, escorted to the footlights, and presented with the cup. The alderman of the district made the presentation. Brother Mack, in a brief speech, expressed his sincere thanks.

BROTHER DANNY SULLIVAN received a letter from Brother Win Douglas, who is at present at the Grand Union Hotel, Saranac Lake, in which Win says he is feeling splendid, and delighted with his new home. He expresses his sincere thanks to all the brothers and sisters for their kind assistance.

HARRY HANSON, of Fields and Hanson, presented his single specialty, "Almost a Magician," at the Rockland Opera House, Richland, Mass., recently, and scored.

CLYDE ANDERSON, late of the vaudeville team of Anderson and Ellison, is now doing a black face single. He sails for Australia, Jan. 20, for ten weeks, opening at the Tivoli Theatre, Sydney, Australia.

NOODLES FAGAN, the "newsboys' friend," is enjoying the Northeast winds of Boston.

THE stork visited the home of Chief Whits Bear (Indian actor) and left a bouncing baby girl. Big Chief was plaping Norfolk Downs at the time.

THE DE KOE FAMILY is playing the Keeney houses.

WILL H. FOX will play in the U. S. until about May, when he returns to Europe, where he is booked solid until 1918.

JACK LESLIE, at one time of the teams of Leslie and Curdy, and Leslie and Hardman, is in Boston acting as advance agent with the Rose Sydell Show. Leslie and Fox (Will H.) met at the Rexford Hotel for the first time in a good many years and talked of days gone by.

"DREAMS"

THE GREATEST WALTZ BALLAD IN YEARS

As sung by Winona Winter. Professional Copies and Orchestrations now ready. ALSO

Budding Roses; My Sweetheart Across the Sea; The Widow's Wiles; I Will Always Love You, Desrie; If I Only Knew the Way; Everybody's Bouncing a Baby; Traveling Home; Roses Bring Thoughts of You; Sweet Thoughts; Ella and I; I Can Hear Old Erin Calling Me; Oh, Man Honey, Come With Me; Won't You Tell Me Who You Are; Let Me Always Be Your Own; Wake Up, You're Only Dreaming; I'm a Going to Have a Winning After While; Titanic; Pal, Quit Looking So Blue; To San Francisco; God Knows I Want to Come Home; Go From Me Evermore; My Little Seminole Queen; Sinai; Love in May; Sweet Dreams; Helmsman; The Secret of My Heart; A Ride in the Machine; Oh! Holy Night; Mother; I'm Glad the Pretty Girls Don't Have to Go to War; The Dying Soldier Boy; Fight On, Christian Soldiers; Have You Not Cried? Gordon's Ragtime Bunch; Kentucky's Little Grace; Waiting; Tell Mother Good-bye; My Girl on the Stage; Rhoda Waltz; When We Parted Forever; Beneath the Boughs of the Old Oak Tree; Uncle Sam; Land of Liberty; Summer Bells; I Am on My Way to 'Frisco; I Want Something Better Than Kissing; My Dainty Dresden Queen; Why Can't You Learn to Love Me; A Mother's Dread; In a Town in Illinois; Hurrah for Old New England; Priceless Love; When You Made Life Worth While; De Win; Where Is Papa; In Bathing Time; On the Trail of the Limberlost; Awake, My Soul; The United States for Me; Columbia, Queen of Liberty; When You See the Boys in Blue Go Marching; Dreams of Home; The Other Half; The Breath of Spring; Mah Little Chunk o' Honey; True Lovers Cannot Sever; In the Veil of Naskatunga; Paint Me a Picture of Home, Sweet Home; Let Us Be Prepared for War; The Parting; The Girl I Idealized; Honey, Kiss Me When You're Mad; My Little Red Cabin in Georgia; Until I First Met You; That Suffragette; Listen Dear; When Wm. Jennings Bryan Resigned; True Hearts; Oh, Call My Brother Back; Just for To-day; Midnatsolena Land; The Old Love Letter; Then and Now; Dreaming Sweetly of You; When the Shadows O'er Me Fall; Just a Faded Flower; Good Morning; I Was a Married Man; I Love the Harp and Shamrock; Long Ago; Someone; Love in a Twilight House; Still the River of Love Flows On; Fascinating Glide; A Soldier's Good-bye; Our Nation's Head; I'll Love You Forever; A Niece of Uncle Sam's; Lassie Dear; Twilight; I Love Him Best of All; Some Day You're Coming Back to Me; I Wonder If You Still Love Me; 'Tis for You, Dearest Mother, 'Tis for Thee I Pine; Floating Down the River; Our Girls of To-day; Coming Home; One Withered Rose; Our Volunteer; I Love You; Oh! Mary, Won't You Stay With Me; I Should Worry; The Old Apple Tree; Oh, Come and Blow Bubbles With Me; I Walked the Streets; Only the Mending to Do; I Stood, I Stood in the Wintry Night; The School Day of Yesterday; The Lusitania; When I Dream of You; The Jitney Girl and I; Boys of the Maple Leaf; I Wish I Had a Sweetheart; The Soldier's Farewell; When the Whistle Blows for Home, Sweet Home; Back to Mexico; The Right Kiss; Dreams Bring Reflections of Love; I Must Modernize, Sighs Cupid.

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Man or Woman with $300 for half interest in Theatrical Company. Good opening for an amateur. This is a big opening. Address

E. BLAIND, White River Jct., Vt.

RED-HOT PARODIES

"My Little Girl," "Jane," "Tokio," 10c. each; 3, 25. Other Parodies, Acts, etc. Catalog and endorsements FREE.
MARY THAYER, 2190 Broad St., Prov., R. I.

TWENTY-FIVE YEARS AGO.

THE name of Powell Street Theatre, San Francisco, was changed to the Casino.

THE Metropolitan Opera House, St. Paul, was opened.

MASONIC TEMPLE and FOREPAUGH'S THEATRE, Baltimore, were burned.

THE BIJOU, Minneapolis, was burned.

NEIL BURGESS stopped the use of his mechanical horse race effect with "The Flying Scud," at Boston, his patent of the county fair race track being held valid.

THE remains of Dion Boucicault were placed in a grave in Mt. Hope Cemetery.

JAS. E. COOPER announced that he would "perpetuate" the Forepaugh Show.

W. W. RAPLEY leased Lincoln Music Hall, Washington, and rechristened it the Academy of Music.

"CLEOPATRA" was produced by Fanny Davenport. The U. S. Custom Bureau allowed the imported costumes to be worn, pending a decision of the case brought for evasion of duties.

THE CHRISTMAS FESTIVAL for the children of the stage was held at Tony Pastor's Theatre. Among the children were: Grace Hafen, Lillie Heckler, Mabel Earle, Irving Pinnover, Eddie Windmere, Johnnie McKever, Little Tuesday, Clifford Roberts, Grace Sherwood, Chip, and Little Harry Kernell. Among the patronesses were: Aunt Louise, Maggie Cline, Mrs. E. L. Fernandez, Maude Harrison, Mrs. Lester Gurney, Mrs. Edward Harrigan, Mrs. Nell Burgess, Sylvia Gerrish.

HORSE RACES were held at Guttenberg, N. J.

"TOWN TOPICS" will open in Hartford, Conn., Dec. 31.

AT THE NEW YORK THEATRES.

CORT 48th St., E. of Broadway. Phone Bryant, 46
Evenings at 8.20. Matinees Wed. and Sat., 2.20.
JOHN CORT Presents a New Three Act Comic Opera
THE PRINCESS PAT With ELEANOR PAINTER
Book of Lyrics by HENRY BLOSSOM.
Music by VICTOR HERBERT.

B. F. KEITH'S PALACE
Broadway & 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c.
Every Night
25-50-75-$1-$1.50
NORA BAYES
Henrietta Crosman, Morton & Moore, Belle Blanche, Adelaide & Hughes, Honey Boy Minstrels, The Glasers, Ward, Bell & Ward, Conlin, Steele & Parks.

GAIETY Broadway and 46th St. Evenings., 8.20.
Matinees, Wed. & Sat., 2.20.
OLIVER MOROSCO presents
SADIE LOVE
By AVERY HOPWOOD
WITH MARJORIE RAMBEAU

EMPIRE Broadway & 40th Street. Evenings 8.20.
Matinees Wed. and Sat. at 2.20.
CHAS. FROHMAN..............................Manager.
Charles Frohman Presents MAUDE ADAMS In Her Famous Success
PETER PAN
Beg. Jan. 10—THE LITTLE MINISTER.

NEW AMSTERDAM W. 42d St. Eves., 8.15; Mats., Wed. & Sat., 2.15. Klaw & Erlanger, Mgrs.
Klaw & Erlanger's production of the Musical Globe-Trot in Three Gallops,
AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Finck. Great cast and ensemble of 25.

LYCEUM Theatre, W. 45th St. Evenings at 8.20. Matinees, Wed. & Sat., 2.20.
CHARLES FROHMAN presents
ETHEL BARRYMORE
In OUR MRS. McCHESNEY
A dramatization of Edna Ferber's
Emma McChesney stories.

REPUBLIC W. 42d St. Evgs. 8.15
Mats. Wed. & Sat. 2.15
A. H. WOODS PRESENTS
COMMON CLAY
JOHN MASON and JANE COWL

BELASCO West 44th St. Evenings 8.30. Matinees, Thursday and Saturday, 2.20.
DAVID BELASCO presents
THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

ASTOR Broadway & 45th St. Evenings 8.15.
Matinees Wednesday & Saturday at 2.15.
GEO. M. COHAN'S American Farce
"HIT-THE-TRAIL HOLLIDAY"
With FRED NIBLO as Billy Holliday.

ELTINGE W. 42nd St. Evenings at 8.15.
Matinees Wednesday and Saturday at 2.15
SELWYN & CO. Present
FAIR AND WARMER
A Farce for Laugh Lovers by AVERY HOPWOOD.

LONGACRE W. 48th St. Bryant 23. Evenings 8.20, Matinees Sat. & Wed. 2.20.
COHAN & HARRIS present
Leo Ditrichstein
In His Comedy Success "THE GREAT LOVER"

CANDLER 42d St., near B'way. Evenings 8.15.
Matinees Wednesday & Saturday at 2.15.
COHAN & HARRIS Present
The House of Glass
A New Play by MAX MARCIN

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World's Greatest Show —— Lowest Price.
MAT. DAILY 2:15 25c. to $1.00
HIP HIP HOORAY
SOUSA & BAND | SENSATIONAL ICE BALLET
1,000 People—100 Wonders
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SUNDAY NIGHTS—SOUSA AND HIS BAND.

FULTON 46th St., W. of B'way. Eves. 8.15.
Mats Wed. & Sat., 2.15.
MESSRS. SHUBERT present
RALPH HERZ IN
RUGGLES OF RED GAP.
Dramatized by HARRISON RHODES.

GEO. M. COHAN'S THEATRE, B'way & 43d St.
Eves., 8.15. Mats., Wed. & Sat., 2.15.
CHARLES FROHMAN presents
OTIS SKINNER In HENRY ARTHUR JONES' COMEDY
COCK O' THE WALK

WINTER GARDEN B'way & 50th St. Phone 2330 Circle. Evgs. at 8. Mats., Tues., Thurs. & Sat., 2.
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Evgs. 8.15. Mats. Wed. and Sat. 2.15.
EMILY STEVENS in
THE UNCHASTENED WOMAN
A New Comedy Drama by LOUIS K. ANSPACHER
Extra Mat. Thurs. Dec. 30th

MAXINE ELLIOTT'S THEA., 39th near Broadway.
Phone, 1476 Bryant.
Evgs., 8.15. Mats., Wed. and Sat., 2.15.
LOU TELLEGEN IN
THE WARE CASE
EXTRA MAT., THURS., DEC. 30.

SHUBERT THEA. 44th W. of B'way. Phone 8439 Bryant.
Evenings, 8.15. Matinees Wed. & Sat., 2.15.
A VIENNESE OPERETTA
ALONE AT LAST
By FRANZ LEHAR, Composer of "The Merry Widow."
EXTRA MAT., THURS., DEC. 30.

COMEDY 41st, East of B'way. Phone, 5194 Bryant.
Evgs., 8.15. Matinees, Tues. and Sat., 2.15.
Tuesday Matinee Best Seats, $1.50.
HOBSON'S CHOICE
A LANCASHIRE COMEDY
Extra Matinee Thursday, Dec. 30.

CASINO B'way & 39th St. Phone, 3846 Greeley
Evgs. 8.15. Mats. Wed. & Sat., 2.15.
Most Charming of All Viennese Operettas,
THE BLUE PARADISE
with CECIL LEAN

LYRIC 42d, W. of B'way. Phone 5216 Bryant.
Evgs. 8.20. Matinees Wed. and Sat. 2.20
A. H. WOODS presents
Abe and Mawruss
A Continuation of the Story of POTASH & PERLMUTTER

BOOTH Theatre, 45th St., West of Broadway.
Phone 6100 Bryant. Evenings 8.15.
Matinees Wednesday & Saturday, 2.15.
E. H. SOTHERN
As LORD DUNDREARY

44th St. THEATRE. Just W. of B'way.
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Eva., 8.15. Mats. Wed. & Sat., at 2.15.
ARTHUR HAMMERSTEIN Presents
THE MUSICAL PLAY KATINKA
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly." Extra Matinee, Thurs., Dec. 30.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE BOSTONIANS.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—The Boston Grand Opera and Pavlowa Ballet Russe divided the week with "The Cinderella Man," and both drew good attendance. William Faversham, in "The Hawk," week of 27; Guy Bates, in "Omar, the Tent Maker," next.

NATIONAL (Wm. H. Rapley, mgr.)—The house was dark 20-25. "Sybil," with Julia Sanderson, Donald Brian, Joseph Cawthorn, week of 27. "Kick In" next. Sixth concert, ten star series, T. Arthur Smith series, Evan Williams and Olive Kline, Jan. 7.

POLI'S (J. W. Cone, mgr.)—"Mam'zelle" was given by the Poli Popular Players 20-25, and it was exceedingly well done. A. H. Van Buren, Ralph Remley, I. Hammond Dailey, Howard Schoppe, Cecil Bowson, John M. Kline, Florence Rittenhouse, Blanche Frederici, Peggy Cameron and Marguerite Starr all did good work. Good business ruled. "Under Cover" week of 27. "Along Came Ruth" next.

CASINO (Fred W. Falkner, mgr.)—"The Battles of a Nation" had good business 20-25. The Hall Stock opens week of 27 in "The Revolt," with a company including Louis Ancker, Charles Peyton, Maude Eburne and Louise Kent.

COSMOS (A. Julian Brylawski, mgr.)—Bill 27-29: Max's International Burlesque Circus, R. C. Carroll and company, "In Handkerchief No. 15," Maida De Long, Ray and Wynn, the Bellmontes, E. T. Alexander, and pictures. Feature pictures, Richard Travers, in "The Man Trail." Sunday concerts do capacity.

GAYETY (Harry O. Jarboe, mgr.)—David Marion Co. drew good business week of 20. Merry Rounders week of 27. Girl Trust next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—"The Society Circus," a pretentious production, presenting music, misses, mirth and modes in a manner both novel and alluring; Morris Cronin and His Merry Men, Wyatt's Scotch Lads and Lasses, from the Highlands of Bonnie Scotland; Clarence Oliver and Georgie Olp, Milt Collins, the "Speaker of the House;" Winsor McKay and "Gertie," Carl McCullough, Sylvia Loyal and "Pierrot," the Pathe News Pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA.—Valeska Suratt, in "The Immigrant" and "The Old Homestead," divide week of 27. Business continues good.

NOTES.

LOUIS J. FOSSE, late manager of the Casino, is still in Washington. He was fairly swamped with Christmas cards.

"MAM'ZELLE" was well staged, and much credit is due to Director Harry Andrews. The scenic work of Mitchell Corkin was excellent, especially his scene of the lobby of Poli's.

WASHINGTON will see, during the week of Dec. 27, two old time favorites who will be warmly received by their friends, Louise Kent, with Hall's Stock Co., at the Casino, and Albert Roscoe, with William Faversham, in "The Hawk." Both were popular favorites of Poli's Popular Players.

WHEN Niles, Mich., wakes up and reads THE CLIPPER, and learns that Fred G. Berger has joined the Poli forces, there will be astonishment.

BLANCHE FRIDERICI is entitled to special mention for her capital work in "Mam'zelle," at Poli's week of Dec. 20.

MISS TAYLOR'S charming dance in "Mam'zelle" was fully appreciated by the patrons.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Frances Starr, in "Marie Odile," Dec. 27; Fiske O'Hara, in "Kilkenny," 28, 29; Mrs. Fiske, in "Erstwhile Susan," 31, Jan. 1; Mrs. Patrick Campbell, in "Pygmalion," 3-5.

WIETING (Francis P. Martin, mgr.)—"Bunny" Dec. 30, 31, with Lewis S. Stone; John P. Slocum presents "Nobody Home" Jan. 1, Mischa Elman, violinist, 4, under local management of A. Kathleen King.

BASTABLE (Stephen Bastable, mgr.)—Billy Watson's Beef Trust Dec. 25-29, Liberty Girls 30-Jan. 5.

GRAND (Chas. H. Plummer, mgr.)—Grand Opera House Stock Co. presents "The Spendthrift" week of Dec. 27. "Quincy Adams Sawyer" next week.

TEMPLE (Albert Van Auken, mgr.)—Vaudeville 27-29. "The Schoolmaster," Curry and Pope, Ben Linn, "Putting on Airs," Kaiser's Dogs, and Bell and Caron.

CRESCENT (Wm. M. Brown, mgr.)—Vaudeville 27-29: Arnold and White, Cunningham and Marion, Mabelle Best, and Gordon and Day.

REGENT.—Vaudeville and pictures. Josephine Dunfee and others 27 and week.

STRAND (Edgar L. Weil, mgr.)—Triangle and Paramount pictures.

ECKEL (B. Cornell, mgr.)—Fox features and Mutual program.

Albany, N. Y.—Harmanus Bleecker Hall (Uly S. Hill, mgr.) Madame Sundelius and Emilio De Gogorza, in concert, Dec. 29. Frances Starr, in "Marie Odile," 31, Jan. 1. "The Princess Pat" 4.

EMPIRE (Jas. H. Rhodes, mgr.)—The Tourists week of 27. Rosey Posey Girls Jan. 3-8

PROCTOR'S GRAND (John P. Coyne, mgr.)—"Birth of a Nation" 3-8.

PROCTOR'S LELAND (John A. Burns, mgr.)—Continuous vaudeville and pictures..

MAJESTIC (Emil Deiches, mgr.)—Vaudeville and pictures..

COLONIAL, CLINTON SQUARE, BROADWAY, STAR, PROCTOR'S ANNEX, PEARL, WHITE WAY, PALACE, FAIRYLAND, CLINTON, DELAWARE AVENUE, HILLCREST, MADISON, PARKWAY, HUDSON, PEOPLE'S and ORPHEUM, moving pictures only.

MADAME MELBA will appear in concert at the Armory, Jan. 5.

McAlester, Okla.—The Liberty has reduced the admission price from ten to five cents, and exhibits licensed pictures only. The other theatres in McAlester are showing vaudeville in addition to pictures, and will continue to charge five and ten. The Busby is showing Paramount, Triangle and Mutual films, and expects to add Fox pictures. State Labor Commissioner Ashten is using the movies in demonstrating "Safety First," and will provide free moving picture entertainments in every city in the State.

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THE NEW CLIPPER
RED BOOK
AND DATE BOOK
For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Hit-the-Trail Holliday," sixteenth week.
BOOTH—E. H. Sothern, in "Lord Dundreary," fifth week. In his thirteenth week at this house.
BELASCO—"The Boomerang," twenty-first week.
COMEDY—"Hobson's Choice," ninth week; eighth at this house.
CASINO—"The Blue Paradise," twenty-second week.
CANDLER—"The House of Glass," eighteenth week.
CORT—"The Princess Pat," fourteenth week.
EMPIRE—Maude Adams, in "Peter Pan," second week.
ELTINGE—"Fair and Warmer," eighth week.
FORTY-EIGHTH STREET—Julia Arthur, in "The Eternal Magdalene," ninth week.
FORTY-FOURTH STREET—"Katinka," second week.
FULTON—Ralph Herz, in "Ruggles of Red Gap."
GAIETY—"Sadie Love," fifth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!"
HUDSON—"Under Fire," twenty-first and last week.
HIPPODROME — "Hip-Hip-Hooray," fourteenth week.
LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," eleventh week.
LYRIC—"Abe and Mawruss," eleventh week.
LONGACRE — Leo Ditrichstein, in "The Great Lover," eighth week.
MAXINE ELLIOTT'S — Lou Tellegen, in "The Ware Case," fifth week.
NEW AMSTERDAM—"Around the Map," ninth week.
PLAYHOUSE—Grace George, is in her fourteenth week at this house. "Major Barbara," third week, is the attraction.
PUNCH AND JUDY — "Treasure Island," fifth week.
PRINCESS—"Very Good, Eddie."
REPUBLIC—Job Mason and Jane Cowl, in "Common Clay," nineteeth week.
SHUBERT—"Alone at Last," eleventh week.
THIRTY-NINTH STREET — Emily Stevens, in "The Unchastened Woman," twelfth week.
WINTER GARDEN — "A World of Pleasure," twelfth week.

THE FILM THEATRES.

Knickerbocker—De Wolf Hopper, in "Don Quixote," is retained for the second week. "The Conqueror" and "Dizzy Heights and Daring Hearts."

Broadway—"The Old Homestead."

Strand—Lydia Gilmore, with Pauline Frederick and Vincent Serrano.

Acsademy of Music—Theda Bara, in "Destruction."

Loew's New York—The pictures this week are laid out as follows: Monday—Robert B Mantell, in "The Unfaithful Wife;" Tuesday, James J. Corbett, in "The Burglar and the Lady;" Wednesday, Arthur Hoops, in "The Devil's Prayer Book;" Thursday, Charles J. Ross, in "The Senator;" Friday, Alice Brady, in "The Rack;" Saturday, George F. Marion, in "Excuse Me."

"PETER PAN."

A fantastic comedy, in four acts, by J. M. Barrie. Revived at the Empire on Tuesday night, Dec. 21, by Charles Frohman, Inc., with this cast:

Peter Pan....Maude Adams
Mr. Darling....R. P. Carter
Mrs. Darling....Adele Prince
Wendy Moria Angela Darling....Gladys Gillan
John Napoleon Darling....Donald McClelland
Michael Nicholas Darling....Dorothy Camden
Nana....Byron Silvers
Tinker Bell....Jane Wren
Tootles....Margaret Field
Nibs....Ruth Gordon
Slightly....Raymond Hackett
Curley....Elise Clarens
First Twin....Katherine Keppell
Second Twin....Angela Ogden
Jas. Hook....R. P. Carter
Smee....Fred Tyler
Starkey....Wallace Jackson
Cecco....
Mullins....Byron Silvers
Noodler....James L. Carhart
Jukes....George Hubbard
Cookson....Douglas McLane
Blackman....Stafford Wilson
First Pirate....Willard Barton
Second Pirate....Gustave Strowig
Third Pirate....Stephen Wittman
Great Big Little Panther....George Hubbard
Tiger Lily....Marion Abbott
Liza....Elizabeth Kennedy

Redskins, pirates, crocodile, ostrich lion, pack of wolves, etc.

Maude Adams, that actress of wonderful talent and wonderful personality, and "Peter Pan," that play of exquisite charm, which is always welcome, and doubly so at Christmas time, is once more the attraction at the fashionable Empire. Miss Adams has been playing to crowded houses since the opening night (Dec. 21), but despite this "Peter Pan" will be withdrawn soon, for on Jan. 10, Miss Adams will revive Mr. Barrie's "Little Minister."

"Peter Pan" is now ten years old and is as entertaining as ever. Miss Adams, as Peter Pan, is as fascinating as ever, and the applause and flowers bestowed upon her proved conclusively that she is still America's favorite actress.

Gladys Gillan was not the ideal Wendy, to put it mildly. Ruth Gordon, as Nibs Hook, was excellent. Jane Wren made a charming Tinker Bell. R. P. Carter "doubled" as Mr. Darling and James Hook, and was splendid in both roles. The other parts were also well acted.

"RUGGLES OF RED GAP."

Fulton (Henry B. Harris Estate, mgr.)—*Ruggles of Red Gap*, a comedy, in four acts, by Harrison Rhodes from *The Saturday Evening Post* stories, by Harry Leon Wilson. Incidental music by Sigmund Romberg. Lyrics by Harold Atteridge. Produced by the Messrs. Shubert, on Friday night, Dec. 24, 1915.

Mrs Floud (Mrs Effie)....Louise Closser Hale
Mrs. Charles Belknap-Jackson....Lucile Dalberg
Mr. Charles Belknap-Jackson....Lynn Pratt
Mr. Egbert Floud (Cousin Egbert).Frederick Burton
The Honorable George Vane-Basselngwell, George Hassell
Senator James Knox Floud....James C Malaidy
Manager of Hotel Castiglione....Philip Dunning
Mrs. Kenner (Klondike Kate)....Johyna Howland
Alfred Ruggles....Ralph Herz
The Earl of Brinstead....Arthur Lacey
A Cabman....Francis Gaillard
Jeff Tuttle....Fred W. Strong
Watterman....Philip Dunning
Mrs. Judson....Josephina Drake
Mrs Pettingill (The Mixer)....Jessie Ralph
Ed. Perkins....James Boyle
Mrs. Elmer J. Brown....Winifred Winters

SYNOPSIS: Act I—Sitting Room of Mrs. Floud's Apartment, Hotel Castiglione, Paris. Act II—An Open Place, Montmarte, Paris. Act III.—Library in Senator Floud's House, Red Gap. Act IV.—Lounge Room at the United States Grill, Red Gap. Staged Under the Direction of Benrimo.

Owing to the fact that all their local theatres hold successes, the Messrs Shubert were compelled to present "Ruggles of Red Gap" in a theatre controlled by another maangement. This explained the presence of Alaxender Woollcott, the dramatic critic of *The New York Times*, who is barred from the regular Shubert theatres. And it may be said, in passing, that Mr Woollcott's review was more favorable than those of several other critics.

Those who have read the story in *The Saturday Evening Post* will probably enjoy the dramatization, although it must be said that the play falls far below the novel. While it contains many funny lines, it is "draggy" at times and entirely too long. Mr. Rhodes in preparing the popular Wilson novel, which satirizes American snobbishness, for the stage, has introduced all of the characters and tried to give them something to say. The play at times is burlesque, farce and dramatic. Songs also are introduced during the action of the piece.

The chief character is, of course, Ruggles, the prize valet of the Hon. George Vane-Baseingwell, who is only well dressed when looked after by the clever Ruggles. The honorable is the guest of Mrs Floud and others from Red Gap, Washington. They are teaching the Englishman poker in a hotel in Paris when Mrs. Floud comes to the conclusion that she needs Ruggles for the grooming of her socially impossible relative, Cousin Egbert, so she gets the Hon. George, who is "broke," to play poker with her. She gets the valet if she wins and the Hon. George gets $500, win or lose.

Mrs. Floud wins and we next see Cousin Egbert in Paris chaperoned by Ruggles. They promptly get drunk. The third act takes place in Red Gap, in the "State of George Washington" (to quote Ruggles), where the valet is introduced to society by Cousin Egbert as Col. Ruggles of London. He becomes a social lion, and opens up a restaurant, which becomes the meeting place of the town's "four hundred."

Ralph Herz, who is featured as Ruggles, gives an uncommonly fine performance. He played the role with a perfect understanding of its humor and dignity.

Sharing the honors with him was George Hassell, who acted the part of the Hon. George Vane-Baseingwell. Mr. Hassell was most amusing and he scored a personal success.

Louise Closser Hale was excellent as Mrs. Floud, the social climber, and Frederick Burton, as the uncouth and rugged Egbert, was responsible for much of the play's humor. Philip Dunning was on the stage only a minute, but he was one of the laughing hits of the performance. The rest of the players have very little to do. The play is well mounted.

Kelcey.

A CHRISTMAS FESTIVAL.

For many years retail merchants throughout the United States have striven to find an effective method by which they migth stimulate early Christmas buying. Saint Joseph, Mich., has solved the problem for her sister cities by a widely exploitated and splendidly executed program of novel entertainment. This event, which covered the period between Dec. 10 and Dec. 23, was called a Christmas Festival, and the stage setting as well as the performances have carried the fame of Saint Joseph in the field of progressiveness to the farthest limits of this country.

Balloon ascensions, with the weather at the zero point, were made afternoon and night by an aeronaut dressed as Santa Claus, who scatted from the clouds gifts for the waiting multitudes. Beautiful street pageants, costing thousands of dollars, illuminated with colored fire, paraded though the business avenues, which were lined for the distance of a mile with transplanted decorated Christmas trees. Street pageants and balloon ascensions alternated in performance during the days of the festival, and Saint Joseph has proven to the world at large that celebrations and festivals can be made as effective in zero weather full as well as in the heated Summer months.

RALPH AITCHISON.

WM. DAVID and CLARA JOEL will be with road company producing "The Eternal Magdalene."

"SYBIL" opened at the National, Washington, Dec. 27.

"KATINKA."

Forty-fourth Street (Sam S. & Lee Shubert, Inc., mgrs.)—*Katinka*, a musical play, in three acts, with book and lyrics by Otto Hauerbach; music by Rudolf Friml, and staged by Frank Smithson, was presented by Arthur Hammerstein Thursday evening, Dec. 23. Cast:

Varenka....Nina Napier
Petrov....Albert Sackett
Ivan Dimitri....Samuel Ash
Boris Strogoff....Count Grima di
Katinka....May Naudain
Tatiana....Norma Mendoza
Thaddeus Hopper....Franklyn Ardell
Russian Dancers....May Thompson, Edmund Makalif
Knouf....W. J. McCarthy
Abdul....Daniel Baker
Arif Bey....Ed. Durand
Halif....A. Robins
Olga (Nashan)....Edith Decker
Mrs. Helen Hopper....Adele Rowland
A Spy....Harry Clinton
Pierre....Gustav Schultz
Dancer....Helen Kroner

SYNOPSIS OF SCENES: Act 1.—Villa of Boris Strogoff at Yalta, Russia, on the Black Sea. Act II.—A Street in Old Stamboul, Turkey. Act III.—A Cafe, Turkoise-in-Vienna., Austria.

TIME—Just before the War.

Rudolph Friml has given us many evidences of his tuneful ability, but in his numerous other musical plays we have seen he has never turned out a work more melodiously lilting and tuneful than "Katinka," for this, his latest offering, fairly teems with melody, and is so filled with real gems that it is difficult to say which is the most pleasing. If he had never done anything before, and if this were to be his last work, "Katinka" would make for him a place from which none of his contemporaries could dislodge him.

Otto Heuerbach, who is also well known for his clever writing of librettos, has done his work well. "Katinka" is called a musical play, but it is more truly classified a light opera, for it has a well defined plot which, unlike so many works of this class, is well and consistently carried out with pleasing continuity. His lyrics are cleverly constructed and are above the level of the usual run found in the modern musical play.

The story tells of the marriage of Katinka to Boris Strogoff and the endeavors of herself and her former lover to break the bonds, when she learns, which she does on her marriage night, that Ivan is true to her and that she has been tricked into marriage with Boris.

Ivan and Katrinka find a willing helper in Thaddeus Hopper, an American. They learn that the first wife of Boris is alive and in Turkey. They arrange for Katinka and Hopper to go off together. They arrive in Stamboul, Turkey, and are forced, for appearance sake, to take quarters at the same hotel. Then Hopper's wife appears, and the complications begin, which finally end in Boris being confronted by his first wife, Olga, and all ends in the conventionally happy way.

May Naudain made a decided hit in the title role. She sang and acted in a pleasing way, and well deserved the approval accorded her. Her singing of "One Who Will Understand" and "Rackety Coo" drew forth hearty plaudits. The last mentioned song, by the way, is one of the brightest musical gems heard in a musical production in many moons.

The success scored by Samuel Ash, as Ivan Dimitri, was distinctive. Mr. Ash possesses a tenor voice of unusual sweetness, smoothness and power. A voice so infrequently heard on the local stage in the lighter musical productions that we can fully appreciate it when given the opportunity. In addition to his splendid voice Mr. Ash has mastered the art of singing so that his every word can be understood. His articulation is more distinct than any we have heard in years. He also possesses a fine stage presence and a pleasing personality. With this combination of natural gifts his success is not to be wondered at.

Adele Rowland, who is one of our cleverest soubrettes in the light musical works, lived fully up to here reputation, and added another success to her long list.

Ed. Durand, as Arif Bey, gave the best portrayal of an upper class Turk we ever remember to have seen.

Franklyn Ardell, as the breezy Thaddeus Hopper, was at all time capital, and the others lent good aid.

May Thompson and E. Makalif gave a fine exhibition of dancing, and A. Robins gave his "Walking Music Store" specialty and were amply rewarded with hearty applause.

The work was handsomely presented, and there is every reason to believe that Mr. Hammerstein in "Katinka" has another success.

Whit.

SYMONDS INJURES ANKLE.

John Symonds, while in Pittsfield, Mass., last Friday, Dec. 24, slipped on the icy sidewalk and fractured a bone in his right ankle.

He was taken to the Hillcrest Hospital, in that city.

MILDRED ELAINE has replaced Fannie Brice in the leading role of "Nobody Home," now playing Chicago. Zoe Barnett, who has been playing the lead in the No. 2 company, leaves Saturday night.

TOM TERRISS is playing in "A Christmas Carol" and "The Cricket on the Hearth," at the Warburton, Yonkers, N. Y., this week.

"STOP! LOOK! LISTEN!"

Globe (Chas. Dillingham, mgr.)—*Stop! Look! Listen!* a musical comedy in three acts, music and lyrics by Irving Berlin, and book by Harry B. Smith, was presented at this house Saturday evening, Dec. 25, with the following cast:

Owen Coyne	Walter Wills
Gideon Gay	Frank Lalor
Mary Singer	Justine Johnstone
Mrs. Singer	Florence Morrison
Rob Ayres	James Doyle
Frank Steele	Harland Dixon
Gaby	Gaby Deslys
Abel Conner	Harry Fox
Lotta Nichols	Helen Barnes
Van Cortland Parke	Joseph Santley
Willie Chase	Florence Tempest
Vera Gay	Marion Sunshine
Anthony St. Anthony	Harry Pilcer
Lilia Killana	Blossom Seeley
Staward	James Curvan
Violinist	Charles Tucker

"Stop! Look! Listen!" contains a wealth of cleverly written songs, a remarkable cast of vaudeville headliners, wondrous costumes, a couple of carloads of impressionistic scenery, and entertainment enough to "make" three shows of its type.

The book is away below the standard set by the show's other attributes, and several of the bits are just a little more than reminiscent of vaudeville acts and artists, not engaged in the abovementioned production.

For instance, the "I Love a Piano" song, put over for a solid hit by that good looking and exceedingly unctuous comedian, Herry Fox, certainly recalled Lesky's Pianophiends, with its sextette of pianos and players on the stage. Then the newsstand scene contained a line or two forcibly reminded of Rooney and Bent's old vaudeville specialty. Not enough in the latter instance to hurt, still the setting wes there, and the comparison in the styla of dialogue employed, to say the least, rather striking in its similarity.

Good old burlesque drama, too, is brought forth from the playwright's bag of tricks, and, as usual, goes over with a resounding bang. Just as much so as it ever did in days of yore in the burlesque or vaudeville houses. The $2 Broadway audience just "ate it up."

Harry Fox and Gaby Deslys indulge in the first travesty drama "bit," and later the idea is cleverly interwoven into a ragtime ensemble number, which employs the entire vocal and acting strength of the enormous company of principals and supernumereries. This song "Everything in America is Ragtime," is a fine example of good lyric construction and more than equals the best that Gilbert and Sullivan, or Geo. M. Cohan ever wrote in the way of operatic ensembles.

Dixon and Doyle have two separate and distinct specialties, either of which could constitute a full grown vaudeville act. Incidentally the dancing put over by these young men, as the rube cops, as an addenda to "The Law Must Ba Obeyed" song, will stand comparison with anything in the way of eccentric stepping ever seen on Broadway, and it must be remembered that Montgomery and Stone just finished a year's engagement at the Globe. Consequently the above statement is important.

Tha bit of jargon which Harry Fox, Dixon and Doyle and Frank Lalor are allotted in act two, introducing a half-brother to a very old gag, again brings to mind a story belonging by right of prior use to Leo Cerrillo. "He says no," while chenged about a little, contains the essentials of Carrillo's time-worn tale, and should be eliminated in fairness to that artist.

Now for the show's countless good points, more than enough, indeed, to keep it on Broadway for a long, long time.

The chorus is wonderful, the costumes designed by Robert McQuinn, with scenery always in full accord with the color scheme, unapproachable in its oddity and simple beauty, and the music—well, just imagine Irving Berlin at his best, and then some.

Joe Santley hasn't a great deal to do, but gets everything over in his own inimitable way. Gaby Deslys, outside of wearing an odd dozen pieces of freak headgear, doesn't enter seriously into the proceedings, while Harry Pilcer, her dancing partner, strolls on and off occasionally, as the vagaries of the book permits, every once in a while breaking into a few dance steps.

Pilcer has a "drunk" specialty near the finish, which gives him an opportunity to fall down a flight of steps and—live to tell the tale. This Harry does very well.

Frank Lalor is right at home in a typical sporty old boy role, and Florence Morrison makes the best of an interfering mamma role.

Florence Tempest and Marion Sunshine do their vaudeville singing specialty, and make one of the whirlwind hits of the evening. Charles Tucker, a dancing violinist, also scored near the end of the performance.

All in all, it's Harry Fox and Dixon and Doyle who run away with the show, but it's a great show at that.

That's what Broadway will be saying in a year from now, most likely. *Harry.*

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) "Rolling Stones" this week. "Young America" next week.

MAJESTIC (J. R. Pierce, mgr.)—"Two Is Company," with Amelia Stone and Armand Kalisz, this week.

TELLER'S SHUBERT (Leo. C. Teller, mgr.)—"The Birth of a Nation" this week. "Rolling Stones" 3-8, William Hodge, in "The Road to Happiness," 10-15.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc.

ORPHEUM (F. A. Girard, mgr.)—Bill 27 and week: Phyllis Neilson-Terry, Harry Green and company, Norton and Lee, Kathleen Clifford, Harry Gilfoil, Henrietta De Serris, Emerson and Baldwin, Lambert and Fredericks, and the Seebacks.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 27: Gantler's Toy Shop, Charles Olcott, Robbia Gordone, Donahue and Stewart, Arnaut Bros., Corbett, Sheppard and Donovan, Victoria Four, Mrs. Gene Hughes and company, and Belleclaire Bros.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 27: Alexander Carr and company, "Petticoats," Sanley and Norton, Diero, Adelaide Herrmann, the Sharrocks, Robert Henry Hodge and company, Cameron Sisters, and others.

BAY RIDGE.—This new house opened with Loew vaudeville, 27, with this bill: Sylvester Schaffer, "Scandal at Sea," featuring Louise Orth; Zara, Golding and Keating, W. J. Holmes and Ira Holliston, in "Looking for Betsy;" Capt. Bernett and Son, the midget wonders, in "Littleman's Club;" Three O'Neil Sisters, Will Davis, "Doctor's Orders," and Polly Prim. Change of bill every Monday and Thursday.

FLATBUSH (James T. Dolan, mgr.)—Vaudeville.

GRAND (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Things That Count" this week.

EMPIRE (J. H. Curtin, mgr.) — Manchester's Show this week. Harry Hastings' Show next week.

GOTHAM (Charles Umla, mgr.)—The MacCurdy Players, in "Rip Van Winkle," this week.

TRIANGLE (Edward Trall, mgr.)—Triangle films.

GAYETY (Wm. Woolfolk, mgr.) — Broadway Belles this week. Big Craze next week. The Cabaret Girls follow.

STAR (M. J. Joyce, mgr.)—Record Breakers this week, the Winners next week.

CASINO (Chas. Daniels, mgr.) — Sam Howe's Show this week.

BROADWAY, GREENPOINT, WARWICK, DE KALB, COMEDY, KEENEY'S, BIJOU, BAY RIDGE, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, PUTNAM, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures.

"COCK O' THE WALK."

Cohan's (James Jay Brady, mgr.)—*Cock o' the Walk*, a comedy in four acts by Henry Arthur Jones. Produced by the Charles Frohman Company on Monday, Dec. 27, 1915.

Antony Bellchamber	Otis Skinner
Sir Augustus Conyers	Vernon Steel
Sir Roger Winch	Walter F. Scott
Sir Fisher Staynes	Waltar Gibbs
Sir John Darrell	Frederick M. Conklin
The Bishop of Barum	Kenyon Musgrove
The Bishop of Sherburne	John Rogers
The Bishop of Malmesbury	Harry Dodd
The Bishop of Silchester	John Gibbs
Mr. Bridle	Reginald Barlow
Clibbetts	Ernest A. Elton
Lobb	Herry Scarborough
Burcham	Richard Webster
Johanna Bridle	Janet Dunbar
Clara Fleckner	Enid Bennett
Pamela Gedy	Rita Otway

SYNOPSIS: Act. I.—The Managerial Room of the Berkeley Theatre, London. Three Days Pass. Act. II.—Tha Riverlawn Hotel, Sunbury, on tha Following Sunday Evening. Act III.—The Managerial Room of the Berkeley Theatre, London. Act IV.—Dressing Room at the Berkeley Theatre, on the Following Shakespeare's Birthday, April 23, 1916.

Henry Arthur Jones, the author of more than a hundred plays, most of them good ones, gave New Yorkers an opportunity to see his newest, "Cock o' the Walk," written last Spring for Otis Skinner, and presented on tour by that actor for several months.

A large audience gave it a warm reception on Monday night, for the play proved to be a pleasant and witty affair. It falls, however, far below some of Mr. Jones' other works in expertness of construction and in the drawing of characters. The first act of "Cock o' the Walk" is most enjoyable, the second act tiresome, but the remaining two abound with fun and action and genuine wit.

"Cock o' the Walk" is a play of the theatre with tha coming tercentenary of Shakespeare (in April) as the mainspring of the plot. It satirea cleverly, and often brilliantly, English stage life of to-day, showing the vanity, conceit and pomposity of some of our London managers, and, we may add, a few of our American ones.

The leading character is Antony Bellchamber, a happy-go-lucky, drink-loving actor of the English provinces, who comes to see his one time friend and fellow player, Sir Augustus Conyers, for the role of Othello in the coming production of that play, to be given in honor of the anniversary of Shakespeare's birth. Conyers not only refuses, but orders Bellchamber from the theatre.

Conyers is admired by Johanna Bridle, a romantic girl, and invites her to dine with him at a small hotel in Sunbury. His invitation also included her parents, for Conyers intended telling them that they should keep their daughter away from tha fascination of the footlights. The girl meets the actor-manager, but tha parents fail to show up, and Conyers loses his head to her beauty and kisses her. This indiscretion is witnesesd by Bellchamber, a waitress, and a jealous woman friend of Miss Bridle.

This woman "friend," Clara Fleckner, who also admires Conyers, reports the meeting of the actor and Johanna to the girl's father, and he brings the case before several bishops, who ara on tha committee of the Shakespeare celebration. Bellchamber tells Conyers that he will defend him provided that he (Bellchamber) be given the role of Othello. Conyers is judged not guilty, and the last act shows Bellchamber made up as Othello ready to go on and score a triumph.

Mr. Skinner plays with humor, dash and sympathy the role of Bellchamber, the gifted but drink-loving actor. It is a performance that is at all times easy, graceful and mellow, and worthy to stand with the best roles of this excellent actor. His make-up as Othello wes magnificent.

Janet Dunbar, as Johanna Bridle, played with girlishnesa and scored heavily. A capital performance, bubbling with humor, was given by Rita Otway, the waitress.

Vernon Steel was rather colorless as Conyers. John Rogers and Harry Dodd, as tha lord bishops, were most amusing in roles that called for comedy treatment.

The rest of the roles were well acted. The production, while not a lavish one, was good.

The pley has not as yet been seen in London. *Kelcey.*

"VERY GOOD, EDDIE."

Princess (Charles Stewart, bus. mgr.)—*Very Good, Eddie*, a musical play in two acts, by Philip Bartholomae and Guly Bolton. Lyrics by Schuyler Green, music by Jerome Kern. Produced by the Marbury-Comstock Company on Thursday night, Dec. 23, 1915.

Steward	Benjamin F. Wright
Monsieur de Rougement	James Lounsbery
Purser	Lew Fullerton
Dick Rivers	Oscar Shaw
Mme. Matroppo	Ada Lewis
Elsie Lilly	Anna Orr
Eddie Kettle	Ernest Truex
Georgine Kettle	Helen Raymond
Percy Darling	John Willard
Elsie Darling	Alice Dovey
West Point Cadet	Kuy Kandall
Al. Cleveland	John E. Hazzard
Victoria Lake	Julia Mills

SYNOPSIS: Act I—Deck of the Hudson River boat, *The Catskill* (one Summer afternoon). Act II—The Rip Van Winkle Inn. Scene 1—That evening. Scena 2—The next morning.

If you liked "Over Night," that clever bit of farce writing, you will like "Very Good, Eddie," the musical comedy, which is "Over Night" set to music, and unless we miss our guess it will remain at the little Princess for a long time.

The story follows the farce so closely that it is not necessary to repeat it here. The music, written by Jeroma Kern, is among the most tuneful airs this clever young composer has turned out in years. Among the songs that are sure to be heard in cabarets and in the music houses are: "Some Sort of Somebody," "Isn't It Great To Be Married." A song of exquisite charm is "On the Shore at Le Lei Wi." Another that pleased was "Babes In the Wood."

The lyrics are credited to Schuyler Green, and he has done his work uncommonly well.

The cast was changed considerably while the piece was on tour, and now it is excellent: It is headed by Ernest Truex, a young actor, who has been for some time prominent in dramatic offerings. This is, as far as we can learn, his debut in musical comedy, and it is pleasing to record the fact that he scored heavily as Eddie Kettle, a young husband with a lisp. Not once does he forget that lisp. While be has not a voice of quality, he gets his songs over. He has a comic song, called "When You Wear a 13 Collar," that is a gem, and he renders it capitally. He also give a good account of himself when he sang his duet with Alice Dovey.

Miss Dovey was charming as Elsie Darling, but had too little to do.

Prominent in the production is Anna Orr, a clever young woman, who shared all of her songs with Oscar Shaw, a young man with a pleasing personality and an excellent voice. They had the song hits and they sang them well.

Ada Lewis got many laughs and was one of the delights of the evening. Another who scored heavily with his comedy was John E. Hazzard, as the hotel clerk. Hazzard is a real comedian, who for some reason is too seldom seen in New York. His burlesque with Miss Lewis on the melodrama, is an amusing affair.

Helen Raymond was capitel as Mrs. Kettle. The rest of the players handled their roles well.

The girls in "Very Good, Eddie," are many, and are all beauties. Their gowns are masterpieces of the modiste's art. Among the clothes displayed were coats and dresses of fine leather. The scenery is handsome.

"Very Good, Eddie" is really worth while. *Coupon.*

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Angell Stock—Bloomsburg, Pa., 27-Jan. 1.
Aubrey Players—New Phila., O., 27-Jan. 1.
Bragg & Bragg Show (Geo. M. Bragg, mgr.) (Add.)—Sheepscott, Me., Jan. 3-8.
Chester Stock—Mt. Union, Pa., 27-Jan. 1.
Fiske, Mrs., & Co. (Corey, Williams, Riter, Inc., mgrs.)—Syracuse, N. Y., 31, Jan. 1, Allentown, Pa., 3, Harrisburg 4, Reading 7, Easton 8.
Hall Stock—Casino, Washington, 27, indef.
Haines, Wilbur, Stock—Clarke, S. Dak., 27-Jan. 1, Northville 3-8.
Murphy's Comedians—Lodi, Cal., Jan. 3-8.
Millette Comedy Co.—Raya Mills, Ga., 27-Jan. 1.

MRS. RALPH MENZING was called to her home in South Carolina recently, owing to the sudden death of her seventeen year old sister, Gladys. Those who know of Mrs. Menzing's great love for her "baby" sister realize how deep her sorrow is.

"THE GIRL WITHOUT A CHANGE," Robert Sherwood's new play, by Whitney Collins, has the following cast: Fred Hubbard, Patti McKinley, Earl Rose, Walter Wilson, Charles Brownie, Wm. Bath, Helen Aubrey, Francis Sayles and Sarah Gibney. Rex Wilson is company manager.

SILVER OPERA HOUSE, Rahway, N. J., was burned Dec. 27.

BURLESQUE

BY MILL.

THE KISSING GIRLS

RATING.

Principals	Book	Scenery	Costumes
100	100	100	100

Comedy	Numbers	Chorus
100	100	100

"Heavy Oi" Sam Howe pnt over a good week at the Columbia last week with nearly the same show he had exploited last season.

The ice house and the flags of all nations play important parts in the endeavors of Iky Umsky to keep cases on his unresponsive spouse, and he certainly does a roughhouse with the Italian, the German, the English, the Irish and the American, in landing them in the cold storage place.

Mr. Howe, as usual, got many laughs through his methods, which at times, not over delicate, always hit the bull's-eye. Chas. Moran was the Irish servant, Harry Prescott did the American moving picture man, Anthony Cortelli was the Italian suitor, Hal Pierson, the Baron Blottstein, a German suitor, and Butler Mandeville, always neat and legitimate in his characterizations, impersonated the English lord.

Stephanie Anderson remains as the Spanish senorita who flirted and sang and danced in real Andalusian fashion.

Eva Mull, a sterling little soubrette of talent, qualified as the American girl, and left nothing to be wished for in her manner of putting over several numbers, also in the lines and business required by the role. She wore becoming dresses becomingly, and gained applause for all her endeavors.

Margaret Flavin, prima donna, was Ikey's wife, and she kept him guessing in real burlesque style. Her work and singing were enjoyable, and she also shone is a series of costume changes.

Vera Desmond played a role very acceptably, and Ed. Smith, Earl Wood, Fred Bith, Ned Silvery were in the cast as some royal persons in the harem scene.

The chorus inclnded: Mae Le Noir, Bessie Tucker, Daisy Hope, Grace Hart, Gladys Klein, Stella Mathews, Blanche Roberts, Edna Moore, Edna Murray, Edna Fairmount, Sadie Bader, Jean Van Horne, Brace Vincent, Nan Edwards, Alma Boyles, Roxie Leslie, Marie Brady, Gladis Marquette.

As the Caliph, Sam Howe was exceptionally funny, especially at the aucton of the slaves. The kissing scene was well worked up.

The numbers inclnded: "When You're in Love With Someone," by Miss Mull; "I'm Longing for One, Honey," by Miss Flavin; "Peacefnl Rafferty," by Mr. Moran; "The Little Grey Mother," by Harry Prescott; "Becky," by Sam Howe; "Oh, You Dreamer," by the principals, with good comedy harmonizing; "In Old Maderio," by Miss Anderson, in Spanish; "Loading Up the Mandy Lee," well done by Miss Mull; "Roma," by the chorus; "Norway," by Hal Pierson, a tuneful baritone singer; "At the Midnight Cakewalk Ball," by Miss Mull, and Zabelle, an Oriental Jingle.

The second act showa a cabaret in Paris, and the action was fully up to the standard.

"The Same Sweet Girl" gave Miss Flavin an excellent opportunity, and the quartette chimed in nicely, for several encores on the tuneful chorus.

"Ragtime Gatzotsky" was led by Sam Howe, and his dancing with Miss Flavin called for numerous repeats.

"Close to My Heart" was a pippin as worked up first, by Miss Mull, and then by various chorus girls selected by Mr. Howe. He imitated their voice, looks and action, even as to exit, and never ending encores could have been taken, but about ten or twelve had to suffice. The littlest girl got as much applause as any.

"Pigeon Walk" was sung by Miss Desmond and Mr. Prescott for several repeats. "Chicken Dinner" was another walkover for Eva Mull, and the grand finale kept everybody seated to the finish. An "Affair of Honor" between Miss Flavin and Miss Anderson was made the most of in the comedy line by Mr. Howe. A rush down the aisles by the girls was one of the features in one of the chorus numbers.

Mull.

GLADYS ROLAND was missing from the Union Square Stock's cast in last week's offering.

FLO JACKSON is now soubrette with the Winners, joining the show during the Boston engagement.

HARRY K. GATES is the manager of the Winners Co.

THAT dainty soubrette from 'Frisco, who made her first appearance in burlesqne last season, and who is now playing in stock at the Dauphine, New Orleans, has changed her original name of Tense Travers to her mother's professional name of Madge Moore, and is now working under that name.

THE wrestling contests at the Star, Brooklyn, under direction of Geo. Bothner, are very popular. Jack Reid has his Record Breakers over there this week.

C. K. WILLIAMS' PARISIAN BEAUTIES inclnde C. K. Williams, Eddie Martin, Metz Rose, Bert Chapman, Morris Humphreys, Fay Willis, Mayme Hardaway, Eula Martin, Mae Kennis, Mayme Humphreys, Katherine Meredith. Clara Johnson is musical directress.

NEW POLICY AMUSE. CO. OPEN SECOND THEATRE.

Harlem Greets It Big.

All Harlem must have had the York Theatre in mind for celebrating Christmas Day from the looks of the box office receipts at 8 P. M., last Saturday evening, when Ben Kahn, general manager of the recently organized New Policy Amnsement Co., Inc., and his right hand man, Bernard Le Vine, threw open the doors of that house on West One Hundred and Sixteenth Street, as the second in their new idea of a burlesque stock circuit for New York City.

There was a packed house at the opening matinee show, and 2,200 people paid their fifteen or "two bits" at the box office at night, fully one-half that number being turned away.

Has it been left to Messrs. Kahn & Le Vine to find the wants of the Harlemites, after everything under the sun has been sampled and found wanting at this old Saxe Bros.' theatre?

At any rate it looked as though many of us must "doff the canopies" to the two Bens, from appearances uptown, Christmas night. It was a grand opening day, and the two thousand two hundred who dug up the price, and those who didn't, enjoyed a real evening of burlesque, with Sam Rice as the particular dispenser of things to laugh at.

Rice was pudding enough for the mob, each of whom seemed to feel that she or he were fortunate to have squeezed into the place to give the "new idea" the once over, and the figureheads of it a hearty greeting that had Christmas spirit stamped all over it.

Ben Kahn made a to-the-point speech before action begun, telling his patrons just what he intended giving them for ten and fifteen cents at matinees and fifteen and twenty-five cents in the evenings, at the York, and added, "If you agree we're giving you what you want, come; if not, I don't have to tell you to stay away." It hit home, and one of the *good* managers blushed till the nose piece on his tortoise shell eye-glasses would have been in danger of succumbing to the heat, had they been celluloid.

Kahn & Le Vine had no smooth sailing to deal with. Four days' rehearsals were all that the company had, and then "newness" was only evidenced in spots during the "first part" among the chorus, which, on the whole, is a peppery working bunch, and look well from the front for both face and figure. But the greatest snag the management hit was in the orchestra pit. The crew that rehearsed on Friday were unsatisfactory to Ben Kahn's thinking, and so it was put up to Al. Livacy to shoot in a new seven piece troupe for immediate work on Saturday. He came through, and the rookies made good considering, being off a wee bit on but two occasions in the early half of the show.

Of course, Lulu Beeson was prominent in the feminine part of it all, while Billy Inman, George Rehn, Lena La Couvier, Daisy Huston, Annetta Wiltsie, Jimmie McCauley and Gene Schulem made up the rest of the principals to acquit themselves creditably in the minds of the Harlemites.

Rice put the show on and did the announcing, and after doing a Dutch waiter in the first "roof garden" bit, he came through funnier than ever in his familiar Hebrew character in the burlesque, the action occurring within an amusement park on the Coney Island lines.

Most every comedy bit worked in by Rice, Inman, Rehn and McCauley in both parts of the show found appreciative applause and laughs, while the song numbers inclnded "Hello, Boys, I'm Back Again," by Daisy Huston; "Mother," (especially well worked up by the chorus forming each letter), by Gene Schulem; "I Have Them All," by Lulu Beeson; "Tulip Time in Holland," by Lena La Couvier; a special telephone number on "Hello, 'Frisco," by Mr. Inman and Miss Beeson; a whistling speckilty by Jimmie McCauley, followed by Annette Wiltsie's minstrel bit, during which she changed to black face while the chorus repeated; a "double" of "When I Marry You," by Mr. McCauley and Miss Beeson, "Mack" working it up with some bird "chatter" from a box, and a sketch, "Slumming," by Inman and Schulem.

The first part's finale was sung by the entire company working around an illuminated Christmas tree.

A mild night found the lemonade and hokey-pokey cones selling swiftly during intermission, and songs during the burlesque were a good rube number, led by McCauley; Lulu Beeson's shuffling sand jig, and a "Hula Hula" Figi one, by Lena La Couvier.

This company moved to the Union Square Theatre on Monday, 27, the Spencer-Weston "clicque" making its debut in the York, same date.

With the display of real drawing quality that is now out in front of this house, and the sticking-to-itness of the Kahn workers, there's no reason why the New Policy crowd shouldn't add a third house to its twins in the near future.

Tod.

WALTER GREAVES will shortly close as manager of the Globe Trotters.

THE JOHN GRIEVES MUSICAL COMEDY CO. is doing fairly well in Vermont and New Hampshire. They are playing Bennington, Vt., this week. The company includes: John Grieves, Elva Grieves, Wm. Fisher, Bob Alexander, Carl Beal, Thos. Mack, Ada Fields and Katherine Stowell.

DALY'S TO RE-OPEN.

As a third member of the New Policy Amusement Co. Local Circuit, Daly's, New York, is to open with stock burlesque on New Year's Eve, under the management of Harry Rogers, the producer. Harry Herzog is the new lessee.

The company will probably include Jack McGee, Countess Hedwig Von Mueller, Violet Pearl, Chas. Carter Walters, Geo. Jerge and Aileen Hamilton.

COLUMBUS SWITCHES TO A. B. C.

The Colonial, Columbus, beginning Jan. 8, will play American Burlesque Circuit shows, taking position in the route between Cincinnati and Cleveland. The Columbia wheel shows will probably play Dayton, O., instead of Columbus.

THE DAUPHINE STOCK.

The Dauphine Stock Company, New Orleans, La., inclndes: Madge Moore, Mildred Gilmore, Francis Day, Billy McIntyre, Cy Ardinger, Blanchard McKee, Martha Pryor and Wm. H. Ward.

The chorus: Anna Lindiar, Marie Antoine, Eugenie Reynolds, May Dawson, Marion Hebron, Helen Guerin, Gladys McKee, Lucy Kwitschoff, Addyne Ross, Ethel Ross, Louise Henry, Francis Day, Evelyn Jourouc, Andrey Lee, Bessie Cooper, Juanita La Rue, Virginia Garcia, Helen Stanzel, Bertha Delony.

Executive staff: Lew Rose, business manager; Henry A. Ottmann, treasurer; Victor Meyer, assistant treasurer; Wilbur J. Dinkel, orchestra leader; Jack Rizzo, stage carpenter; E. J. Berberick, property man; Mondo Elskamp, electrician; Mrs. A. J. Scarren, wardrobe mistress; Chas. Phillips, advertising agent.

THE CRACKERJACKS.

Manager Bob Gordon, of the Crackerjacks, issued a special program, printed on satin, for the Christmas Day shows at the Gaiety, Milwaukee. The company includes Phil Ott, Billy Armstrong, Jack Hart, Al Dean, Billy Winkel, Ike Wall, Nellie Nelson, Anita and May Leavitt. French's Aeroplane Girls and Winkel and Dean furnish the olio.

THREE A DAY.

Special New Year shows will be given by many burlesque shows. At 11 P. M. will start the third round of the Smiling Beauties, at Hurtig & Seamon's, New York. Sim Williams will put over a third term at the Gayety, Philadelphia; also the Monte Carlo Girls, at the Yorkville, New York, on New Year's Eve.

NEW POLICY AMUSEMENT CO., INC.

This company was incorporated at Albany, last week, with a capital of $500, by Ben Kahn, Ben Levine and Frank Abbott, to do a theatrical, motion picture and realty business.

BARNEY GERARD'S FOLLIES OF THE DAY will fill in lay off weeks at Plainfield and Perth Amboy, N. J., and Bridgeport, Conn. The show has only lost one afternoon thus far this season.

GEORGE DOUGLAS will close with Manchester's Show Jan. 1, at Brooklyn.

AN EXTRA AERIAL ACT was put in with Manchester's Show at Hurtig & Seamon's, New York, last week to replace the Curzon Sisters, who have gone into vaudeville.

BILLY WATSON spent part of last week at home, in Paterson, but jumped back to Syracuse in time to get in Christmas Day at the Wieting.

MONA RAYMOND writes that she will close with the Follies of Pleasure this week at Trenton—and we have been waiting all season to get her in New York, too.

CHAS. GRAMLICH is running the Columbia Stock, at Atlanta, Ga. Princess Yelto is an added attraction, and her dance is said to embody all the poetry of motion. Kelly's Show, from Birmingham, was the attraction last week.

HARRY ARMER, leader with the Strolling Players, was married to Anna Joseph, of Brooklyn, on Dec. 19.

CHARLIE VAN, Augusta Lang, and Joe Buckley joined the "Me, Him and I" Company, at Cleveland.

BILLY McINTYRE, who has been a big favorite as comedian of the burlesque stock company at the Dauphine Theatre, in New Orleans, arrived in New York last week on a business trip. He will return South in a fortnight.

HARRY ROSE is manager of the French Models, the show I. Herk and Hank Goldenberg have put on in the American circuit.

ANDY GARDNER is doing a tramp for the first time, with the Americans, relieving Ed. Johnston, who was obliged to take a rest on account of hoarseness.

THE CHAMPAGNE BELLES, a burlesque show owned by Warren Irons, side show manager of the Hagenbeck-Wallace Circus, opened Christmas Day at Benton Harbor, Mich., on a route through the Middle West. The opening was attended by a number of teatrical and circus people of Chicago.

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

TOMMY AIKINS
"ANOTHER NEW FIND"
Management A. K. PEARSON.

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Berchel, Des Moines, Ia., 27-30; Gayety, Omaha, 3-8.
BEHMAN SHOW (Jack Singer, mgr.)—Gaiety, Boston, 27-Jan. 1; Columbia, New York, 3-8.
BON TONS (Ira Miller, mgr.)—Gaiety, Detroit, 27-Jan. 1: Gaiety, Toronto, 3-8.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, St. Louis, 27-Jan. 1: Chicago, 3-8.
BOSTONIANS (Frank S. Pierce, mgr.)—Columbia, New York, 27-Jan. 1: Casino, Brooklyn, 3-8.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Syracuse 25-29; Utica 30-Jan. 1; Gaiety, Montreal, 3-8.
DAVE MARION'S (Bob Travers, mgr.)—Gaiety, Pittsburgh, 27-Jan. 1: Star, Cleveland, 3-8.
FOLLIES OF THE DAY (Barney Gerard, mgr.) Empire, Newark, 27-Jan. 1: Plainfield 3, Perth Amboy 4, Bridgeport, 5-8.
GLOBE TROTTERS (Walter Greaves, mgr.)—Columbia, Chicago, 27-Jan. 1; Berchel, Des Moines, Ia., 3-6.
GAY NEW YORKERS (J. Goldenberg, mgr.)—Gaiety, Toronto, 27-Jan. 1; Gaiety, Buffalo, 3-8.
GYPSY MAIDS (W. V. Jennings, mgr.)—Columbia, Chicago, 27-Jan. 1; Gaiety, Detroit, 3-8.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gaiety, Buffalo, 27-Jan. 1, lay off 3-8; Syracuse and Utica 10-15.
GIRL TRUST (Louis Epstein, mgr.)—Palace, Baltimore, 27-Jan. 1; Gaiety, Washington, 3-8.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Bronx, New York, 27-Jan. 1; Empire, Brooklyn, 3-8.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Lay off 27-Jan. 1; Syracuse and Utica 3-8.
MAJESTICS (Fred Irwin, mgr.)—Colonial, Providence, 27-Jan. 1; Gaiety, Boston, 3-8.
MANCHESTER'S (Bob Manchester, mgr.)—Empire, Brooklyn, 27-Jan. 1; Colonial, Providence, 3-8.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Star, Cleveland, 27-Jan. 1; Dayton, O., 3-8.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Colonial, Columbus, 27-Jan. 1; Empire, Toledo, 3-8.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Gaiety, Omaha, 27-Jan. 1; Gaiety, Kansas City, 3-8.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Gaiety, Washington, 27-Jan. 1; Gaiety, Pittsburgh, 3-8.
PUSS PUSS (Al. Lubin, mgr.)—Gaiety, Kansas City, Mo., 27-Jan. 1; Gayety, St. Louis, 3-8.
ROSELAND GIRLS (Bob Mills, mgr.)—Casino, Philadelphia, 27-Jan. 1; Palace, Baltimore, 3-8.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Casino, Boston, 27-Jan. 1; Grand, Hartford, 3-8.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Gayety, Montreal, 27-Jan. 1; Empire, Albany, 3-8.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Empire, Hoboken, 27-Jan. 1; Casino, Philadelphia, 3-8.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Jacques, Waterbury, Conn., 27-Jan. 1; Bronx, New York, 3-8.
SPORTING WIDOWS (Bob Simons, mgr.)—Grand Hartford 27-Jan. 1; Jacques, Waterbury, Conn., 3-8.
STAR AND GARTER (Asa Cummings, mgr.)—Park, Bridgeport, 30-Jan. 1; Hurtig & Seamon's, New York, 3-8.
SMILING BEAUTIES (Ben Harris, mgr.)—Hurtig & Seamon's, New York, 27-Jan. 1; Orpheum, Paterson, 3-8.
SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Casino, Brooklyn, 27-Jan. 1; Empire, Newark, 3-8.
TOURISTS—Empire, Albany, 27-Jan. 1; Casino, Boston, 3-8.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Empire, Toledo, 27-Jan. 1; Chicago 3-8.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Orpheum, Paterson, 27-Jan. 1; Empire, Hoboken, N. J.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Wilkes-Barre, Pa., 29-Jan. 1; Garrick, New York, 3-8.
AUTO GIRLS (Ted Symonds, mgr.)—Lay off 27-Jan. 1; Empire, Cleveland, 3-8.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Trocadero, Philadelphia, 27-Jan. 1; Grand, Trenton, 5-8.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Gayety, Brooklyn, 27-Jan. 1; Academy, Fall River, 3-8.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Haymarket, Chicago, 27-Jan. 1; Englewood, Chicago, 3-8.
BIG CRAZE (Joe Levitt, mgr.)—Academy, Jersey City, 27-Jan. 1; Gayety, Brooklyn, 3-8.
CRACKERJACKS (Bob Gordon, mgr.)—Gaiety, Minneapolis, 27-Jan. 1; Star, St. Paul, 3-8.
CABARET GIRLS (Lewis Livingston, mgr.)—Olympic, New York, 27-Jan. 1; Academy, Jersey City, 3-8.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Majestic, Indianapolis, 27-Jan. 1; Buckingham, Louisville, 3-8.
CHARMING WIDOWS (Sam Levy, mgr.)—Empire, Cleveland, 27-Jan. 1; Penn Circuit 3-8.
CITY SPORTS (L. E. Sawyer, mgr.)—Englewood, Chicago, 27-Jan. 1; Gaiety, Milwaukee, 3-8.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Cadillac, Detroit, 27-Jan. 1; Columbia, Grand Rapids, 3-8.
FROLICS OF 1915 (Frank Lalor, mgr.)—Columbia, Grand Rapids, Mich., 27-Jan. 1; lay off 3-8.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Grand, Trenton, 29-Jan. 1; Olympic, New York, 3-8.
FRENCH MODELS (Harry Rose, mgr.)—Penn Circuit 27-Jan. 1; Gaiety, Baltimore, 3-8.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Garrick, New York, 27-Jan. 1; Corinthian, Rochester, N. Y., 3-8.
HELLO PARIS (Wm. Roehm, mgr.)—Star, St. Paul, Minn., 27-Jan. 1; open week 3-8.
HELLO GIRLS (Fred Follett, mgr.)—Gaiety, Baltimore, 27-Jan. 1; Philadelphia 3-8.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Buckingham, Louisville, 27-Jan. 1; Olympic, Cincinnati, 3-8.
JOYLAND GIRLS (Sim Williams, mgr.)—Gaiety, Philadelphia, 27-Jan. 1; Shamokin, Pa., 3; Shenandoah, Pa., 4, Wilkes-Barre 5-8.
LADY BUCCANEERS (Dick Zeisler, mgr.)—One night stands 27-Jan. 1, Century, Kansas City, 3-8.
MILITARY MAIDS (M. Wainstock, mgr.)—Standard, St. Louis, 27-Jan. 1; Gayety, Chicago, 3-8.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Garrick, New York, 27-Jan. 1; Corinthian, Rochester, 3-8.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Yorkville, New York, 27-Jan. 1; Gaiety, Phila., 3-8.
PAT WHITE SHOW (Lew Talbot, mgr.)—Gaiety, Milwaukee, 27-Jan. 1; Gaiety, Minneapolis, 3-8.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Gaiety, Chicago, 27-Jan. 1; Majestic, Indianapolis, 3-8.
RECORD BREAKERS (Jack Reid, mgr.)—Star, Brooklyn, N. Y., 27-Jan. 1; Yorkville, New York, 3-8.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Olympic, Cincinnati, 27-Jan. 1; Colonial, Columbus, 3-8.
SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Howard, Boston, 27-Jan. 1; Manchester, N. H., and Worcester, Mass., 3-8.
TEMPTERS (Chas. Baker, mgr.)—Savoy, Hamilton, Ont., 27-Jan. 1; Cadillac, Detroit, 3-8.
TIP TOPS (Joe Hurtig, mgr.)—Century, Kansas City, 27-Jan. 1; Standard, St. Louis, 3-8.
TANGO QUEENS (Ed. E. Daly, mgr.)—Academy, Fall River, 27-Jan. 1; Howard, Boston, 3-8.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Star, Toronto, 27-Jan. 1; Savoy, Hamilton, Ont., 3-8.
WINNERS (Harry K. Gates, mgr.)—Springfield, Mass., 27-29; Van Curler, Schenectady, N. Y., 30-Jan. 1; Brooklyn 3-8.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Manchester and Worcester 27-Jan. 1.

PENN. CIRCUIT.

MONDAY—Steubenville, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

SPRINGFIELD AND SCHENECTADY.

The Winners are splitting this week between Springfield, Mass., and Schenectady, N. Y.

MANAGER CHARLES L. WALTERS, of the Star and Garter, Chicago, is circulating attractive announcements calling attention to the attractions booked at his house.

JAMES DALY has replaced Tom Haverly with the Girl Trust, and the Six Stylish Steppers joined the show in Philadelphia. Adele Archer has succeeded Augusta Lang.

KELLY AND DAMSEL BANQUET.

When you mention Trenton, N. J., to one of the A. B. C. road managers they throw up both hands and say, "Amen." But said road agents would have been tickled to death to play to nine hundred gross for four days' business, if they knew that they would be in store for a treat like Kelly and Damsel gave their Cabaret Girls Co. Christmas Eve, at the National Hotel, in the form of a banquet.

And a banquet it was; not a sphagetti rally or a ham and bean repast, but take my word for it, everything was served from soup to pecans. If you don't believe it, the following is the menu, reproduced from the satin menu souvenirs presented to each member:

Kelly and Damsel Cocktail
Queen Schall Olives
Golden Barnett Celery
Fresh Oysters on the Half Shell
Cabaret Chorus Entree
Filet Finberg on Toast, Freese Sauce
Rose Roast
Roast Turkey *a la* Livingston
Wende Sauce
Choice of Wines
Magalls Dessert
Toolin Pancake, Howard Jelly Filling
Oesterle Cheese
Borle Saltines
Eddie Lawson Demi Tasse
Farr and Chooceeta Frappe.

How's that fellows? Now right after this repast the amber brew and many select varieties of wines were served.

Frank Damsel appointed Sir Michael Kelly as toastmaster for the evening, and after a toast to the health of everyone, Sir Kelly proceeded to call upon the different members of the company for a few words. First was Joe Standish, the guest of the evening. Joe told of the trials and tribulations of the two chiefs, Kelly and Damsel, while he was manager of their show last year, and vividly described the fight the boys had to hit the right rung leading up to the top of the ladder of success, prior to their entrance to the wheel circuit race.

Next to be called upon for a word of cheer was our little Frankie Farr. Frankie, with smiling face, arose and started her little essay, but her eyes fell upon a map of Trenton and Frankie broke forth in tears, but immediately she recalled that another day would bring her in from the trenches, and Frankie did herself proud with a vivid history of the start of the K. & D. firm.

Minna Schall, our own regular fellow prima donna, joined in with a tearful demonstration of the wet-eyed faction, when her brilliant remarks were suffocated with tears of good fellowship and joy. "Let me put you wise to something," Mike Kelly, Frank Damsel, Kid Koster and a few others also joined the weeping multitudes; Lew Livingston looked over the statement for four days in Trenton, looked at patent leather head Finberg, and burst into tears, also.

Well, so as not to take up to much valuable space, I want to say in conclusion, each and every member of the company spoke from their heart their true feelings and love for two of the fairest and best fellows who ever launched a burlesque show on the road, "Kelly and Damsel." A great time, is speaking mildly of the treat and good time the Cabaret Girls Co. had at the National Hotel, Trenton, N. J., Dec. 24, 1915. *Otto.*

BLUE RIBBON GIRLS CELEBRATE.

Directly after the performance of the Blue Ribbon Belles at the Columbia, Grand Rapids, Mich., on Christmas Eve, the entire company sojourned to the Hermitage Hotel to celebrate Christmas, and as the clocks chimed the midnight hour the joymakers arose in a body and Stage Manager J. Theo. Murphy, in a dandy little speech, started the ball rolling and wished all a Merry Christmas. After that everything was merriment until the early hours of the morning.

Songs, dances, stories, recitations and monologues were in order, and everyone present voted it "one big night."

Among those present were: Mr. and Mrs. Wm. S. Clark, manager of the company; Mr. and Mrs. Lee Hickman, Mr. and Mrs. Wm. Conklin, Corinne De Forest, Rose Hoey Stevens, Marie Delmar, Lola Lee, Edith Colby, Clara Williams, Lillian Norwood, Grace Goldie and Baby Elenor, Edith Howard, Frankie Lewis, Adelaide Dale, Chrissie Blair, Daisy Hoffman, Edith Boyle, Josie Leonard, Thresa Arnold, Kitty O'Neil, Edith King, Eddie Haris, Barney Smith, Joe Burgess, Charles Douglas, Wm. Butler, Dwight Crane, J. Downey, Wm. Norton, of Follies of 1915, and J. Theo. Murphy. The chorus girls presented Mr. Clark with a pretty christmas gift, and many other gifts were exchanged, making it indeed a very "Merry Christmas."

THE CABARET GIRLS.

Kelly & Damsel's Cabaret Girls opened at the Olympic, Monday, Dec. 27, to a packed house, and their A. B. C. offering is made up of one of the largest casts seen this season in burlesque. Seventeen principals made up the roster. The olio feature is one of the exceptional merit, and includes Lillian Langton, the Livingston Family, Frish-Howard and Toolin, and the world's greatest aerial act, the Four Liverpools.

HAL LANE, the Hurtig & Seamon producer, now has a timepiece that he says will act as favorably as any old blackjack ever invented. Hal has no intentions of using it otherwise than telling the hour, 'cept should he get stranded in Portchester or New Rochelle, or some such place.

THE THREE STROUSE & FRANKLYN SHOWS were given Christmas banquets as usual this year, and all the members greatly enjoyed the hospitality of the popular managers.

HAPPY NEW YEAR TO ALL FROM

IDA ROBINSON

CHAS. ROBINSON
HIS FAMILY
AND THE
PARISIAN FLIRTS CO.

IRVING ROBINSON

BOSTONIANS.

RATING.

Principals	Chorus	Numbers	Costumes
100	95	100	95

Scenery	Book	Comedy
100	100	100

Frank Finney shows his versatility this week at the Columbia by appearing first as the black faced information clerk, then as a moving picture comedian in the "Making Movies" skit; then as Tim Sweeney, in "Sweeney's Speech," and lastly as an Irish sailor and as the King of "Nowhere." In all these characters his comedy went over as usual, and many novel and bright lines are introduced along with the old standby laugh makers. His short arm comes in for a share of the comedy attention, and he was not backward in contributing his share of the vocal exercises in his parodies, also in several numbers.

"Jingle Jingle" is played in a railroad depot, with Finney dealing out laughable information, and Charles Jansen, as the singing train announcer.

Walter Johnson, as Burns, was trying to elope with Peggy, the daughter of Mrs. Pryde, and his father paid to have Florence Mills, as the prima donna, make love to him, while Burns pays the info clerk to queer him with the other girl. They mix things up by working at the wrong people, and a great mess results. Jean Carothers was Mrs. Pryde, and played nicely; Florence Mills looked well and was kept busy changing gowns as the prima donna. A modish fur coat and several showy costumes were exhibited by her. She also led several numbers.

Kitty Mitchell worked in vivacious manner in the soubrette roles, being particularly lively in the first act.

The eighteen girls were of good figure, and worked well in nearly all of the numbers.

"Making Movies" was illustrated by Walter Johnson, out in the orchestra aisle, with a megaphone, shouting directions to the picture actors on the stage. Frank Finney was unrecognizable as Roscoe Conkling, and his comedy scene on the bench, with Charles Jansen, as Chaplin; J. P. Griffith, as Swain; Kittie Mitchell, as Mabel Norman; Jean Carothers, as Miss Price; Florence Mills, as Florence French, was full of laughs.

The numbers included: "Teach Me How to Love," "Always Be Honey to Me," "When It's Orange Blossom Time in Loveland," by Miss Mills; Finney's parodies, including "Bom-Bom-Bay" and a medley on old jokes, and "The Moving Picture Man."

Lee and Shaw contributed their clever dancing specialty, opening with "I Want to Dance With You," and offering a great variety of straight and eccentric steps.

"Sweeney's Speech" had J. P. Griffith as an Irishman, Chas. Jansen as the silly kid, Walter Johnson as the dude, Sam Lee as a prize fighter, Jean Carothers as Mrs. Sweeney, Kittie Mitchell as the daughter, and Florence Mills as Miss Con, who trims Sweeney. The speech was a big hit, and the skit concludes with the opera rag contest, with Griffith as a composer and singer in the leader's chair, singing "Pagliacci," assisted by Miss Mills as the operatic soprano, while the rest of the company championed the rag.

"I'm the Man" was sung by Frank Finney, who also furnished comedy verses for "The Day I Met You," which was started by Walter Johnson and Kittie Mitchell, and which took a great many encores. "Old Bill Bailey" was also well sung by Shaw and Lee and the chorus. J. P. Griffith entertained with a corking good Irish song, for which the girls wore an attractive outfit, but not in keeping with the number. "Louisville" gave Miss Mitchell a good opportunity and she had to repeat.

After intermission, the leader donned Chinese attire to match the costumes on the stage in "The Isle of Nowhere." Jean Carothers was the homely queen, with a crase for many husbands, and it finally fell to the lot of Finney, who is stranded on the island, along with Charles Jansen and Walter Johnson, to become king for awhile, to be in turn succeeded by Jansen. Finally the U. S. Marines arrive and the sailors are saved.

Florence Mills and Kittie Mitchell looked cute in Chinese trousers, and John Griffith played convincingly as the Chinese counsellor.

"Chinatown," "Wedding Bells," "I'm a Wise Old Man" and "Blinky, Winky Chinatown" are among the numbers.

The comedy in the skit was well worked up.

The chorus includes: Misses Millette, Richards, Riede, Buchanan, Johnstone, Drew, Earle, Norton, Sunfield, Womper, Ried, Conway, Hughes, Livingston, Elmwood, Johnson and Anderson. *Mill.*

GARRICK RE-OPENS WITH BURLESQUE.

The dispute over the contract with the American Burlesque Circuit has been adjusted by the continuation of the A. B. C. attractions at that house, and on Dec. 27 the Mischief Makers opened to a good matinee, with Margaret Shannon, Rich McAllister, Felix Rush, Ruby Lusby, Phil Jaffie, Geo. Brennan, and Mabel Clark as principals, and the Aloha Twins as a special feature.

The house staff includes: Charles Bryan, manager; Scott Marble, treasurer; Charles Marks, stage manager; John Cronin, electrician; Max Schiller, musical director.

The Americans will be next week's attraction.

COLUMBUS STAYS IN.

The latest report is that Columbus will continue to play the Columbia wheel attraction, and that the American Circuit will not stop there.

BARCLAY REMAINS.

J. Herbert Mack received word from Manager Frank McAleer that Don Barclay would remain with the Maids of America. Matt Kennedy, who was sent on to replace him, has returned to New York.

CHRISTMAS AT THE SQUARE.

The members of the Union Square Stock, with General Manager Ben Kahn, company Manager Bernard Le Vine, and Billy Spencer, Dewy Campbell and Bert Weston as toasters *de luxe*, held a big reception and eats on the stage following the performance Christmas Eve.

Special little touchy talks were made by the male contingent, while the femininity part of the Square company was heard from *via* Louise Pierson, Daisy Mayfair and Norma Brown, following the exchange of gifts and between the pop of corks.

CUP FOR REIDS.

Mr. and Mrs. Jack Reid had a whole mess of breath taken away when, during their "scrap" scene with the Record Breakers, at the Gilmore Theatre in Springfield, Mass., Christmas Eve, and after a very clever speech on behalf of the members of the company, by Charlie Donahue, Little Lillian Clark carried on a beautiful silver loving cup and handed it to Jack and the Mrs.

Rouge was washed away freely by each *via* some flow of "joy salt," while audience and company applauded.

THE BEHMAN SHOW.

Manager Rhodes, of the Empire, Albany, N. Y., had his house properly decorated for the engagement of Lew Kelly and the Behman Show during Christmas week, and *The Albany Press*, also *The Albany Argus*, are loud in the praises of the entire troupe. "A White Dope" and "The Passing Review" hit the Albany patrons as hard as usual.

THE BEHMAN SHOW, at their home, the Columbia, New York, next week, will include Lew Kelly, Lon Hascall, Eileen Sheridan, James Ten Brook, Ameta Pynes, Harry Van, Corinne Ford, Bert McCarty, Jack Archibald and the Great Martelle.

HEUCK CIRCUIT TO CONTINUE.

(Special wire to CLIPPER.)

CINCINNATI, O., Dec. 27.—Carl Hubert Heuck, manager of the Heuck Burlesque Circuit, says that "Some changes in plans, not yet completed, will be made, but we are going to continue the circuit." REN MULFORD JR.

LESLIE BANQUETTED.

A very enjoyable affair was held on Wednesday evening, Dec. 22, on the stage of the Casino, Philadelphia, when the famous Philadelphia Nut Club tendered a banquet to W. M. Leslie, the house manager, and the members of the Girl Trust Company. Three hundred of the leading business men and city officials of Philadelphia were gathered around the festive board. Joe Hurtig, owner of the Girl Trust Co., came over from New York to attend. After the big turkey banquet had been served, music and dancing kept the crowd in a joyful mood until the early morning honors. Speeches were made by Joe Hurtig and Louis Epstein, of the Girl Trust Company; Commissioner of Elections, Harry Kuenzel; Lieutenant Harry Myers, of the police department; Fire Chief Young and W. M. Leslie, manager Casino Theatre. The Nut Club, on behalf of the employees of the Casino Theatre, presented Mr. Leslie with a solid silver service set. Telegrams were received from various members of the Nut Club who were on the road with attractions and could not be present.

MILITARY MAIDS EAT.

A party was given at the Hotel Edward, Kansas City, Mo., by the leading woman of the Military Maids Burlesque Company, Christmas Eve. Blanche Baird had the main dining room decorated, and when all the members had gathered the tree was lighted, and they all exchanged gifts. After the supper plenty of singing and dancing, and all departed about 5 A. M.

Of the members present were: Mr. and Mrs. Wainstock, Blanche Baird, Gladys Sears, Harry Lang, Jack Honan, Harry Keeler, Frank Welch, Ollie Demar, Irene Earl and Nora Henry. All the chorus girls received beautiful silk stockings from Miss Baird, and numerous other things from the members. The chorus includes: Blanche Corcoran, Malvern La Forde, Isabelle Mascott, Kitty Hess, Phyllis Foster, Ethel Devery, Nora Henry, Jean Gordon, Dot Stevens, Sylvia Kraft, Olga Pennington, Mae Maxwell, Irene Earl, Myrtle Young, Adelaide Ralph, and the Russell Sisters.

THE BEEF TRUST played on Christmas Day, at Syracuse, to two performances, S. R. O., at $800.

THE U. S. BEAUTIES, at Rochester, broke the house record for the season. And some Christmas Day.

THE MAX SPIEGEL STROLLING PLAYERS closed to a $1,000 Saturday, at the Orpheum, Paterson. Seven hundred and two women were at the Saturday matinee.

IRENE GARDNER, of the Record Breakers, owns up to it that Harry Marsh, a prominent St. Louis business man, is going to make her a good husband before the season closes.

THE ADVANCE SALE for Watson and Wrothe was very big. They will have a midnight show New Year's Eve.

THE BLUE RIBON BELLES are filling in a date at the Haymarket, Chicago, this week.

DAVID SAPIRSTEIN has been booked over the Orpheum Circuit.

"THE LITTLEST REBEL" will again be sent over the vaudeville circuits.

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WHO WAITS ALL ALONE

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ORCHESTRATIONS IN SEVEN (7) KEYS

Bb (d to eb)—C (e to f)—D (f sharp to g)—F (a to bb)—G (b to c)—Ab (c to db)—Eb (G to ab),—and

SHE'S THE DAUGHTER OF MOTHER MACHREE

Words by J. NENARB. The "Irish Song Surprise" of the present time. The well known composer, ERNEST R. BALL has written the music for many successful Irish songs, including "Mother Machree," "A Little Bit of Heaven," "When Irish Eyes are Smiling," etc., etc., but never one that has taken a quicker or stronger hold on all lovers of this style of song.

ORCHESTRATIONS IN SEVEN (7) KEYS

D (a to a)—C (g to g)—Bb (f to f)—Ab (db to eb)—G original (d to d)—F (c to c—Eb (bb to bb)

QUARTETTE ARRANGEMENTS FOR MALE, FEMALE AND MIXED VOICES

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M. WITMARK & SONS WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building, - Chicago TOM QUIGLEY, Manager 1030 Walnut St. - - Phila. ED. EDWARDS, Manager

DEATHS

Lloyd M. Bingham.

Lloyd M. Bingham, New York theatrical manager, and husband of Amelia Bingham, died in a hospital in Christiania, Norway, of pneumonia and appendicitis.

Bingham was accompanying Henry Ford's peace party as a friend of Mr. Ford and as a sort of official entertainer. He led in the entertainments on board the *Oscar II* until suddenly he was secretly bushed up. After that he kept to his cabin, and reports were given out that he was ill. Then he became really ill. He was removed to a hospital the day following the arrival of the *Oscar II* at Christiania.

His body was shipped to New York on the Norwegian-America Line's *Bergensfjord*.

Lloyd Bingham was at various times an actor, broker, stage director and manager. He was a native of Ohio, born about fifty-two years ago, and first entered the theatrical profession in that State at the age of twenty-three, taking small parts with the Melville Stock Company. On one of his tours he met Amelia Smiley, whose father was a hotel keeper. She had stage aspirations and Mr. Bingham gave her her first engagement. She made her first appearance on the stage in 1891, and a few years later Mr. Bingham became her manager. They were married in 1900.

The stock acting experience gained by Mr. Bingham in his early career stood him in good stead after his marriage, for he appeared with his wife in many of her productions. One of his best roles was Napoleon, in "Mme. Sans-Gêne." He also appeared under William A. Brady, in "Lost in Siberia."

When Mrs. Bingham had attained an established reputation in New York, coming here in 1895, she leased the Bijou Theatre and Mr. Bingham became its manager, a position that he held for about two years.

Mrs. Bingham is at present playing with William H. Crane, under the management of Joseph Brooks, in "The New Henrietta." They had no children. She, a sister and three brothers survive.

Owing to the absence of Mrs. Bingham, the local lodge of Masons took charge of the return of the body. Mr. Bingham stood high in the councils of the order, and held one of its most exalted offices at the time of his death. Mrs. Bingham did not receive word of her husband's death until after the performance Wednesday night, 22, in Austin, Tex.

Mrs. E. H. Brooke, an actress, long associated with Toole & Irving, died in London, Eng., recently. She was eighty-one years old, and appeared publicly for more than half a century, playing leads in burlesque and comedy as far back as 1864. She was the nurse in Rothern and Marlowe's "Romeo and Juliet," at the Waldorf in 1907.

Charles Chrisdie, one of the oldest theatrical costumers in this city, died suddenly, Dec. 20, stricken while walking in Sixteenth Street, near Irving Place, and passing away in the office of Dr. Peter H. Ernst, at 141 East Sixteenth Street. Mr. Chrisdie was seventy-four years old. In his day he was well known upon the stage. He became an actor when a boy, and fifty years ago was the partner of George L. Fox, a noted clown and pantomimist. In 1872 he left the stage to become a costumer, and established himself on the Bowery. He never left that thoroughfare, and at the time of his death his place of business was 204 Bowery. Last January Mr. Chrisdie donated $1,000 to the Actors' Fund. He is survived by a son, Charles, who lives at 226 West One Hundred and Eighth Street.

Mrs. Augusta Ann Wentworth, a well known dramatic reader and author of plays for children, died Dec. 21, at her home, 661 St. Marks Avenue, Brooklyn, N. Y. She, for many years, directed the Wentworth School of Expression, in Brooklyn. She was born in Illinois fifty-five years ago, and received her dramatic training in the Moses True Brown School of Elocution, in Boston, and had read papers before the Women's and Chippewa Clubs, of Brooklyn, and the Brooklyn Institute of Arts and Sciences. She was formerly secretary of the New York Association of Elocutionists, and a member of the New York Teachers of Oratory Association, and the Century Theatre Club, of New York. She is survived by her husband Isaac B. Wentworth, and a son, Philip C. H. Wentworth.

Mrs. Helen Vaughn Jackson, a former well known actress, forty-seven years old, was stricken with heart failure in a room of the Walnut Hotel, in Cincinnati, O., evening of Dec. 21, while she was administering medicine to her husband, Willis Jackson. Mr. Jackson, a theatrical man of Cincinnati, returned to that city from St. Louis with his wife, a week previous, and on the trip contracted grippe. The body of Mrs. Jackson was buried in Spring Grove Cemetery, Cincinnati, beside the grave of her son, who died about two years ago. Mr. Jackson was manager of the crowded Walnut Street Theatre, in Cincinnati, and held that position for five years.

Thomas Graves, a comedian, this season with the "Nobody Home" company, died in his dressing room at the Princess Theatre, Chicago, Ill., evening of Dec. 21, while the performance was on. Mr. Graves, whose home was in London, was stricken suddenly just before the close of the last act, and his body was rushed into his place.

Mrs. Anna Nares, who, with her husband, Phin S. Nares, had been appearing in pictures produced by the Gaumont Company for several years, died, Dec. 19, at the Flushing Hospital, Flushing, L. I., of nephritis, aged forty-five years. The body was sent to deceased's native home, Scranton, Pa., for burial.

Madame Maurer Martine (Mrs. Russell Ralph Martine) died Dec. 4, at St. Luke's Hospital, St. Louis, Mo., after an illness of eight weeks with typhoid fever. Mrs. Martine was twenty years of age.

PAUL FISHER, Dec. 21.
JOHN LALLY, Dec. 22.
A. J. SPENCER, Dec. 26.
MABEL CARPER, Dec. 23.
WM. D. MANN, Dec. 18.
W. E. SHEENER, Dec. 24.
JOSEPH BIANCHI, Dec. 20.
COL. ROBERT A. NEEF, Dec. 21.
SAMUEL HOLDSWORTH, Dec. 23.
FRED HERR, —.
ROBERT NELSON, Dec. 26.
PEARL FAIR, Dec. 6.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) Howe's pictures Dec. 31-Jan. 2. Hyams and McIntyre 4. Do Koven Opera Co. 6. German Theatre Co. 7.

GARRICK (C. L. Ryan, mgr.)—Bill 30-Jan. 3: Adams, Beverly and West, Burt and Lytton, Wartenbury Bros., and pictures.

PALACE, JEWEL, ELITE, NEMO and OZARK, moving pictures.

ROBERT SHERMAN'S COMPANY, presenting "The Girl Without a Chance," opened Dec. 12, at the Imperial, Chicago, and was pronounced a success. Cast includes: Fred Hobbard, Helen Aubrey, Earl Ross, Patti McKinley, Francis Sayles, Walter Olms, Sarah Gibney, Fred Condon, Chas. Brownie and William Rath. The attraction is complete in every way.

CYRIL SMITH, vocalist, formerly a member of the Hazel Dawn Co., at the Knickerbocker Theatre, New York City, was conceived as sole attraction by the management of the Hippodrome, Springfield, Mo., for the formal opening, Dec. 25. The Hippodrome seats thirty-three hundred, and is under the management K. E. Parrish.

SEYMOUR and DUNN launched their musical comedy company on one night stands Xmas Day, and it will tour through Iowa and Missouri for the rest of the Winter. The show is excellently equipped and carried a good line of special paper. The roster: Seymour & Dunn, proprietors; Suitz Seymour, principal comedian; Ernest Morton, comedian; Vernon Fuller, straight; Ferris Taylor, general business; Eddie Minn'ey, musical director; Olivette Paul, prima donna; Madge Carroll, soubrette, and Annabel Carter, Geraldine Ryan, Dora Witt, Alice Binet, Nellie Clark, Babe Fuller choros. Robert Emerick is ahead, and Al. Mackinson framed the show.

REX SNELGROVE spent a few days in the Windy City prior to rejoining his company Christmas Day. Rex Snelgrove spent part of his two weeks' vacation in Winnipeg, Can., where he went in reference to a commission in the British Army. Born in London, he is still a subject of King George. He expects to go to the front about the last of May.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

DEC. 27.

Holiday week finds Chicago in the throes of exceptionally good theatrical fare. Instead of merely one new attraction not previously reported—the Song of Songs," at Powers'—next week will witness two. For something went wrong with "Within the Loop," scheduled to open the Chicago Theatre Christmas week, and it will not see daylight until Wednesday night of this week.

Edward Sheldon's dramatization of Herman Sudermann's "Song of Songs," with Irene Fenwick, Thomas A. Wise, Cyril Keightley and Harlee Kirkland in the cast, came to Powers' Sunday night.

Grand Opera goes into a new week with greater interest aroused in the Auditorium offerings than was ever evinced previously in this form of entertainment in Chicago.

The Olympic returned to legitimate policy Sunday night, with a revitalized version of "Twin Beds," the play that made such a fine impression when originally introduced at the same playhouse.

Ben Fox and John Westley still lead the case, with Leo Carillo, Zelma Curzon, Alice Joan, Jane Seymour and Marie Booth as prominent people.

Jan. 10—William Gillette will come to the Blackstone with "Sherlock Holmes" for a fortnight, and "Secret Service" for a like period.

Jan. 12—Dwight Brainard, the travel lecturer, will begin his new series of five illustrated talks at Orchestra Hall.

Jan. 24—David Warfield will begin at Powers' Theatre an engagement of six weeks, in "Van der Decken," David Belasco's new play of the Flying Dutchman.

GEO. M. COHAN'S GRAND OPERA HOUSE (Harry Eldridge, mgr.)—"It Pays to Advertise" fifth and tenth week.

GARRICK (John J. Garrity, mgr.)—"Experience."

POWERS' (Harry Powers, mgr.)—"The Song of Songs."

CHICAGO (John J. Garrity, mgr.)—"Within the Loop."

BLACKSTONE (Edwin Wapler, mgr.)—George Arliss, in "Paganini," fifth week.

COHAN'S (J. C. Hennessy, mgr.)—"His Majesty Bunker Bean," eighth week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld "Follies," fifth week.

PRINCESS (S. P. Gerson, mgr.) — "Nobody Home," fifth week.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 26, "Bintch Cooper's Revue."

NATIONAL (J. P. Barrett, mgr.)—Week of 26, "The Girl Without a Chance."

GAYETY (S. S. Schoenecker, mgr.)—Week of 26, Parisian Flirts.

COLUMBIA (Wm. Roche mgr.)—Week of 26, the Globe Trotters.

HAYMARKET (I. H. Herk, mgr.)—Week of 26, stock burlesque.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 26, the City Sports.

CROWN (Edward, Rowland Jr., mgr.)—Week of 26, "Law of the Land."

IMPERIAL (Jos. J. Kaufman, mgr.)—Week of 26, "Polly and Her Pals."

VICTORIA (J. C. Brolaski, mgr.)—Week of 26, "Under Cover."

CONCORDIA (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"Twin Beds."

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"Fighting for France" (moving pictures) fourth week.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of Dec. 27: Pilfer Sisters, Jean Bedini Revue, Imhof, Conn and Corcoue, Lyons and Yosco, Charis Howard and company, Emily Francis Hooper and Ellsworth Cook Georgette and Capitola, Eugene Damond and Brownie Impont.

MAJESTIC (C. E. Kearns, mgr.)—Week of 27: Eva Tanguay, Pat Rooney and Marion Bent, Seven Colonial Belles, Walter W. Milford and company, Mr. and Mrs. Jimmie Barry, Sam Barton, Elsie Faye, Joe Miller and Lillian Hogan, Maurice Burkhardt, and the Three Emersons.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week of 27: George Primrose and Minstrels, Empire Comedy Four, Rocker's Troupe of chinese, Kimpton and Ehrec, Madame Morlee's cockatoos, Bessie Le Count, Chavot and Dixon, Barton and Clark, Tony Higgins' Circus, Lawton, Sprague and McNeese, Lewis and White, Barnson and June, and Loraine and Dudley.

LINCOLN (J. J. C. Burch, mgr.)—Week of 27: "Is He Charlie Chaplin?" Toy Town Review, Al. Wohlman, Versatile Four, Travilla Bros., Francis Renault, Bixley Lerner, and Grossman and Grotel.

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CASPER'S CAST

OF WORTH-WHILE WESTERN LUMINARIES.

NO. 15—WILLIAM C. SUMMERS.

Everybody likes a fighter. Before the battle-scarred warrior of Europe and the zealous college athlete of America all the world bows and pays homage. The music publishing field is no natural respondent for fighters, as its demands for uncommon hard work naturally imply a substantial reward, sufficiently big to command the attention of men with red corpuscles in their blood.

Wm. C. Summers is a fighter—and the fact that he has succeeded in battling to success in other lines of endeavor (from school and college athletics to the sterner battles of the business world) has created him to possess a fight in the music publishing field which bears every earmark of being a successful one.

The Ryback Music Publishing Co. opened its offices very unostentatiously, in the Grand Opera House Building. The big busy office crew succeeded in landing Elizabeth Murray (with "You Stole My Heart") and Mr. and Mrs. Vernon Castle (with "Royal Arab"), and the babities of Harmony Row began to take notice.

While it was conceded that the capable staff, including Albert Lee, Dean, manager; J. Aldrich Libbey and Roy J. Farr, was doing wonders with songs where Joseph W. Stern, Edward B. Marks, Arthur N. Green, the rapid pace at which the firm was going suggested that it was being substantially financial support, and the question was asked on every hand, "Who's behind the Ryback house, anyhow?" Some suggested that Harry Ryback, some jobbing houses, but the question remained unanswered until Wm. C. Summers, who established many records in athletic circles, came forth and acknowledged that he and his father, W. W. Summers, formed the common merchants, and "the men behind."

Wm. C. Summers is identified with one of Chicago's largest mail order houses, and though still a comparatively young man, has had miscellaneous business experience that qualifies him to lay out general campaigns, involving great financial outlays. Besides being the father and director of many big enterprises, it is more than likely that his co-operation will result in great progress for the new house, "on the Row."

Wm. C. Summers has an car for music and has tried his hand at lyric writing, possessing a crystal clear voice that makes him a ideal demonstrator of new compositions. He looks forward to a big sale on his composition from the pens of George A. Little and Joseph W. Ryback.

Since announcing their connection with the firm the senior and junior Summers have devoted considerable time to the interests of the new house and have secured Albert Lee, Dean, planners, new "boosting" features that are bound to make the concern "heard from."

EXCLAMATION POINTS.

HOLIDAY EXCITEMENT.

Holiday weeks are trying ones for the theatrical world in general, but especially so for the realm of vaudeville. Chicago agents are putting forth every effort to make the week's offerings added attractions for days when all the rest of the world applies itself to anything but work. To make such weeks successful, everything must be accomplished in shortened weeks—for both Christmas and New Year's eve take away the most important morning day of current weeks for subordinates, whereas the master minds are compelled to work overtime. Mort H. Singer, general manager of the Western Vaudeville Managers' Assn., has little time for recreation during these weeks, but he added at his staff avail themselves of an opportunity to clip the week of at least one day. Likewise, Johnny Nash, of the A. B. C. offices, finds nothing but work to engage his attention during the merry holiday season, but the Western offices of late are gathered for the ever growing Webster Vaudeville Circuit, has taken an active, added activity. People in the audiences know little or the extra work required to place them with adequate entertainment for the holidays, nevertheless booking managers are experiencing many sleepless nights, but the work may be favored with the best the market affords.

LID TILTED.

Corporation Counsel Ettelson's decision that the "lid be tilted" for New Year's Eve, means a great deal for amusement interests in Chicago. Not alone because merriment will hold sway on that last and first period of the old and new year, but also because it is accepted by theatrical people as a forerunner of more sensible legislation regarding amusements as a whole. With city officials in charge, interpreting the law widely, the same result is arrived at as would be achieved by more sensible, broad legislation effecting the entire theatrical and amusement field.

SINGER OPENS CAFE.

Harry Singer, who assists his versatile brother, Mort, in the direction of the Palace Music Hall, has opened "The Blue Goose" *cafe*, on Berry and Halsted Streets. An excellent cafe, shown to be being run, and Harry's experience in directing big vaudeville ventures assures patrons of the best talent the market affords.

CHICAGO HARMONY NOTES.

THE NEW COPYRIGHT.

Now that the new year is upon us the question of the new copyright is a hard problem for publishers to solve. For the syndicates put a storm ban upon everything bearing the old 1915 label—except record breaking hits and sensational sellers. Frequently dealers and publishers have widely varied ideas of what constitutes sensational sellers—some publishers wanting dealers to consider a song what the publisher believes it to be, rather than what the sales record actually demonstrates. The general public looks forward longingly to the new output, however, and though the publisher may be reluctant to see sales "flop" on numbers that have got because sufficiently advertised to hold a commanding place on the counters, it is really to his advantage that he be afforded an opportunity to prove the newness of his lease upon the copyright stamp. Inasmuch as all publishers float numerous duds at the same time, it is somewhat difficult to gauge the real value of initial offerings. Not the song of the "funeral of the fittest" applies, and before long the public passes its stamp of approval upon the most meritorious offerings.

MOTHER SONGS.

Critics are in the many "mother" songs now claiming attention more than mere boosted offerings from the leading publishing houses. For a time and its happy days, many schools of this country of ours were deeply impressed. Everybody remembers the old time coon song," with its nonsing supposed basis supporting most commonplace and sometimes ridiculous theme, such as titles like "I Don't Know Where I'm Goin', But I'm on My Way," "Hannah, Won't You Open the Door, Po' Gos Eyes," "Hannah, Won't You Open that Door?" "Coon, Coon, Coon" and "Co-ko-ko-mo-mo-fresh spelling" songs) suggest, then came the new birth of rags with ellen dugg-wing dances and melodies, most of them at the time of the rag craze like "That Loving Rag" (the first of this school). Then came the ragtime, pathetic ballad, sometimes only in most idealistic colors. After this school saw its heyday, two years ago, writers sought in vain for something new to create about that could fall within the rag classification. A general lull ensued, which lasted until yesterday. Then somebody realized that forced rag themes were not desired by the public, and an endeavor was made to supply ballads with natural themes. At present much rush for mother songs is the not result. How long will it last? This is hard to say, but it may safely be said that there will be demand for "mother songs" just as long as writers provide good ones, precisely as there was a demand for novelty character songs as long as material like "My Brother Sylvester" and "Mandy" was provided. Because Johnson and Morse hit upon the "happy idea of the "mother ballad," supported by a beautiful melody, their song is meeting success. Other songs that hope to claim the same amount of popular favor must be as good or better.

THE WESTERN HOLD.

Are Western publishers losing their grip upon the manufacture market? It must be confessed that general prosperity among Western houses rose to a higher margin a few years ago than it does to-day. Some of this is based on understand, by Chicago should be a great popular song centre for the reason that its people support popular music (where songs are ever introduced) as liberally as do the members of any other community—and it has beautified to this locality the business department. No other large city has more pianos in the average homes. Yet, it is unfortunate, that coming from New York and a greater measure of public support than purely local offerings. Perhaps Western publishers have made the mistake of borrowing Eastern methods of boosting instead of resorting to their own initiative. Perhaps for the reason, it must be conceded that something should be done to re-establish the confidence of dealers and the public in imprints bearing a Western flavor. At present there are too few Chicago publishing houses to warrant local support with the happy faculty of developing marketable ideas. Perhaps it is done the West must be satisfied with a humble second place.

FEW VACATIONS.

Few boys in Harmony Row get holiday vacations, admitting of their return to the old homes. No matter how badly business slumps, they are retained throughout holiday periods. The only difference being that they are asked to work extra hours, in order to cover places of amusement where holiday crowds congregate. This booster's life is a happy one.

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People for Permanent Stock
Gen. Bus. Man, Comedian, Ingenue Leading Woman; Scenic Artist, to play Small Parts; People in all Lines write. Address
LAWRENCE PETERSON, Mgr. Aubrey Players, No. 3, New Philadelphia, Ohio, until January 8.

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is the only face powder that stays on. The favorite face powder of ladies of refinement for 50 years. Send for free samples of all Exora preparations.
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PITTSBURGH, PA.

With the festive season at its height, and industrials booming, local theatre managers are receiving a goodly share of the general prosperity which seems to be going the rounds, and from the appearance in all our theatres last week, capacity audiences enjoyed the offerings. New Year's Eve will be celebrated in all theatres with a midnight show, and from past performances, every seat will be sold at all places of amusement.

The Grand Opera House, with the Harry Davis Players, re-opened Dec. 27, with "Nearly Married," and so far are doing a big business. Presented in the same up-to-date manner as has been customary by the Davis and Harris interests, the success of the stock company is certain, and is bound to build up a large and staunch following.

As stated in these columns about ten weeks ago, the Marguerite Bryant Players will close their engagement at the Empire, this city, immediately after the holidays. The present engagement, which dates back to last August, has been most successful, the company presenting a number of up-to-date plays, doing full justice to details, etc. Miss Bryant made many friends during the season, while credit must also be given Ed. La Renz. The McHugh Family and Charles Kramer, while Jos. King, who has been directing the company, is deserving of much praise. The supporting company has been excellent.

The Variety Theatre is again housing the Albert Dwight Players, and things point towards success. The company has been strengthened by the addition of a few new players, and up-to-date bills are being presented. Albert Dwight and Nellie Booth continue to play leads.

W. E. Lemuels, formerly with the Margaret Bryant Players, and the Albert Dwight Players, will be with the new company which is forming, to be installed in the Empire, at the close of the engagement of the Bryant Players, Jan. 1. During his stay at the Empire several months ago, Mr. Lemuels made many friends who were pleased to hear of his returning, and his connection with the new company gives assurance that the "heavies" will be cared for in a most capable manner.

At the People's, Tarentum, Pa., is a pleasant little pianist, whose well arranged programs are immensely enjoyed by large audiences, and coupled with a winning smile, Mary Purcell is making a host of friends.

At the Gayety, last week, business as usual was good, and Xmas was again a merry one. May the new year bring lots of good things to Manager Kurtzman.

A chorus girl's popularity contest was staged at the Victoria last week, the votes being cast by the audience. Balloting was continued all week, and much good natured rivalry was in evidence. Three handsome prizes will be given the three most popular girls.

G. R. O'Connor returned to the city last week, and will rest up over the holidays, but will soon get busy arranging final details for the coming season, when he will be in charge of the Greater Hippodrome Shows as general manager. F. D. Brown returned from Cincinnati last week looking well.

Art Snead and Joe McGee continue in the usual satisfactory way at the Kenyon, where eight acts of vaudeville are played weekly. Both have made many friends among visiting performers.

The Harris celebrated its fourth anniversary last week, and capacity audiences ruled at every show. The bill was the usual, affording much entertainment to young and old. Manager Buchelt and his efficient force were busy accepting congratulations from admiring friends, who marveled at the fact that the Harris has not missed one performance. Winter or Summer, in four years, and without an accident of any kind among their thousands of patrons.

Dolly Bernard joined the Victoria Company last week, and is rapidly becoming popular. She was formerly with Chas. Robinson's Show, and was always a prime favorite.

Tina Roth, Elsie Raynor and May Dix did specialties last week, and, as usual, went well. These girls have pushed right to the front, and have many friends.

Lottie Lee was back again last week, after an absence occasioned by the recent death of her brother.

Al. Martin, with his many facial funnicsities, continues to serve the best at the Victoria. Martin grows better weekly, and has a large following.

Sam Micals and Joe Fields are "two Jew boys," full of the merry old pep, and keep things livened up in the dressing rooms at all times. Chas. Edwards tells many interesting stories of olden days, while the others continue to wonder how old Charlie really is. Still looks as young as ten years ago.

Jack Berry was laid up for nearly a week with the grip, but is again in harness. His many friends hope for an early and total recovery.

Flo Vandevere took several days off last week, account of *grippe*, which seems to be going the rounds. She is back this week.

Irene Gold, formerly with the Blue Ribbon Girls, and one of the foremost prima donnas in burlesque, joined the Victoria Company last week.

Judge Muller, lessee of the Victoria Company, gave a big Xmas dinner to the members of the company and a few friends, on Xmas night, on the stage of the theatre.

Jean Halley, popular orchestra leader at the Gayety, is to be married on Monday night on the stage at that theatre to a pretty little Boston Girl.

Margaret Parker and Cleo Hudson are the same old pair, and where one is seen other is surely near. Popular Victoria choristers.

Sydney Hamilton continues making new friends weekly, and is one of Jack Perry's popular company.

Billy Carson and Genevieve Alexander, better known to their intimate friends as "Billie Bounce" and "Scotty," are among the popular Victoria girls.

Lillie Perry goes along as usual, and gets her share of the applause.

Sam Robinson, of the Academy, continues to smile, and reports all well. The show last week proved to be one the best of the season, and in spite of the week before Xmas, business was good.

The Kenyon and Imperial, on the North side, show good returns with several acts of good vaudeville.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.) — "On Trial" Dec. 26, for two weeks.

GRAND (Seymour Rice, mgr.) — "Bringing Up Father" 26 and week.

AUDITORIUM (E. J. Blunkall, mgr.)—The stock company presents "Mrs. Wiggs of the Cabbage Patch" 26 and week.

GARDEN (M. M. Dubinsky, mgr.)—The Dubinsky Bros.' Stock Co. presented "Forty-five Minutes from Broadway" 26 only. The company is laying off 27 and week, a local musical play, called "Petticoat Lane," holding the boards.

GAYETY (Geo. Gallagher, mgr.)—Jean Bedini's Puss-Puss 26 and week.

CENTURY (Thos. Taffe, mgr.)—Tip Top Girls 26 and week.

ORPHEUM (M. Lehman, mgr.)—Bill week of 26: Weber ad Fields, Nellie V. Nichols, Galletti's baboons, Mignonette Kokin, Mr. and Mrs. Norman Phillips, Margot Francois and partner, and Hans Hanke.

GLOBE (Cy Jacobs, mgr.)—Bill 26-28: Evelyn and Dolly, Houseth and Lavelle, Roberts and Roberts, Barnaby and Davis, Skipper, Kennedy and Reeves, and Ordington Trio. Last half: Hermann's pets, LeRoy and Cahill, Rennee and Family, George Rosener, the Giorgettys, and one to fill.

EMPRESS (H. Le Doux, mgr.)—Bill 26-28: Harrison's Circus, Porter Norton and company, Brown and Taylor, Carl and Reihl, and Victoria Trio. Last half: The Jackson Family, Wade and Eddy, Three Adnards, John Simms and Billie Lingard, the London posing girl.

NOTES.

JACK POLK, who was the hit of the Globe bill last week, made his usual call at THE CLIPPER BUREAU, accompanied by his wife. Jack still likes to tell the story of his experiences as a basket acrobat on Harry Beck's repertoire show in his early days in show business.

MILTON SCHUSTER spent the week before Christmas here buying presents and the necessaries for a big blowout for the company, which played Coffeyville, Christmas Day. He reports business excellent.

MABIE BARNETT was in town for a day on her way to her home in Iowa to spend Christmas. She rejoined the Schuster company right after Christmas.

E. M. GARDINER, manager of the Ruby Darby musical show, spent a couple of days in town last week visiting and looking up some new people for his show, which opened in Springfield, Christmas, for a run.

KARL SIMPSON and his "Tipperary Mary" company is laying off here till after the holidays.

"WHEN DREAMS COME TRUE" Co. layed off here week before Christmas.

GEORGE L. BARTON was also a visitor during his couple of days in the city last week.

San Diego, Cal.—Spreckles (Walter C. Smith, res. mgr.) Hippodrome vaudeville.

ISIS (Dodge & Hayward, mgrs.)—"A Bird of Paradise" is booked for Jan. 5-8.

EMPRESS.—Jane O'Roark Players, indefinite.

SAVOY (Scott A. Palmer, mgr.)—Pantages vaudeville week of Dec. 27: Prosperity Eight, "College Days," Jonathan, Stein and Hume, Ollie and Johnnie Vanis, and Santos and Hays.

PICKWICK (F. N. Howe, mgr.)—Four acts of vaudeville and pictures.

GAIETY and PRINCESS are dark.

BROADWAY and SUPERBA, Paramount pictures.

NOTES.

MRS. LEW FIELDS and MRS. JOE WEBER are spending a few weeks here, and visiting the exposition. Their husbands, who are being "filmed" in Los Angeles, are to join them soon.

THE Panama-California Exposition will close at midnight, Dec. 31, and one minute later, the new exposition will open for the year of 1916. Many of the exhibits from the San Francisco Fair have been brought here, and all of the former exhibitors will still retain space.

Oakland, Cal. — Macdonough (F. A. Geiss, mgr.) Walker Whiteside, in "The Typhoon" and "The Melting Pot," Dec. 27 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill 26 and week: Victor Morley and company, Bert La Mont and company, Ryan and Lee, Harry Fern and company, Staine's Comedians, Jackson and Mae, Fatima, and photoplays.

PANTAGES' (H. E. Cornell, mgr.)—Bill 26 and week: Periera Sextette, Friend and Downing, Laypo and Benjamin, Lucky and Yost, Marino Sisters, Lottie Mayer and Diving Girls, feature films.

HIPPODROME (J. W. Jackson, mgr.)—Split week vaudeville and feature films.

REPUBLIC (Jack Tripp, mgr.)—Split week vaudeville and photoplays. On Sundays all feature acts from the Empress, San Francisco, are presented at this house.

FRANKLIN (Rex Midgley, mgr.)—Photoplays, orchestra and organ recital.

OAKLAND, REGENT, SAN PABLO, SEQUOIA, HOME, GEM, GAIETY and HILLMAN'S, motion pictures.

St. Paul, Minn. — Metropolitan, "A Pair of Sixes" comes week of Dec. 26. "Grumpy" next week.

SHUBERT (Frank C. Priest, mgr.)—The Fisher Players present "Blue Jeans" 26 and week.

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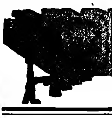

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 26: Gertrude Hoffmann and company, Billy McDermott, Payne and Niemeyer, Alice Lyndon Doll Company, and Corelli and Gillette.

EMPRESS (Gus S. Grenning, mgr.)—Bill week of 26: Ranous and Nelson company, Four Ladella Comiques, Lily Lenora and company, Gray and Graham, and Blanche Colvin.

PRINCESS (Bert Goldman, mgr.)—Bill 26-29: Boris, Fridkin Troupe, Bertie Heron and Milt Arnsman, Gene and Kathryn King, and Kinzo. Last half: Five Corks, Three Keeleys, Neal Abel, and Murphy and Klein.

STAR (John P. Kirk, mgr.)—The Hello, Paris week of 26. Cracker Jacks next week.

STRAND, STARLAND, MAJESTIC, GAIETY, BLUE MOUSE and ALHAMBRA, moving pictures.

Hartford, Conn. — Parsons' (H. C. Parsons, mgr.) "Princess Pat," with Fern Rogers, Dec. 27, 28; "Quinneys'" 29, 30, revised edition of "Town Topics" 31, Jan. 1.

POLI'S (Neal Harper, mgr.)—Poli Players, in "A Pair of Sixes," 27 and week, with Robert Glecker and Eugene Desmond in the leading roles. "The Woman He Married" will inaugurate the beginning of the second year of this stock company, Jan. 3-8.

PALACE (Wm. D. Ascough, mgr.)—Bill Dec. 27-29: Frank Markley, "Danceland," Golden and Harris, "The Mayor and the Manicure," Dixie Four, and Lukens group. Bill last half: Maestro and company, Halley and Noble, Flanagan and Edwards, Orr and De Costa, Jones and Sylvester, and "Boarding School Girls."

STRAND (W. A. Toure, mgr.)—Triangle films continue popular.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Pink Lady" week of Dec. 27, with "The New Henrietta" to follow.

CRESCENT (T. C. Campbell, mgr.)—"Bringing Up Father" week of 27.

ORPHEUM (Arthur B. White, mgr.)—Bill 27 and week: Gus Edwards' Song Revue, Cheerbert's Manchurians, Beaumont and Arnold, Harry Lester Mason, Four Melodious Chaps, and the Gliders.

DAUPHINE (Lew Rose, mgr.)—Burlesque stock continues popular here, and a special big bill is given New Year's week.

GREENWALD (Mrs. H. Greenwald, mgr.)—Vaudeville.

HOUSE SUPERINTENDENT JOHN GROSS, of the Orpheum, had his men decorate the front of that house beautifully for the holidays, with holly, palms, Christmas trees and flowers.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Quinney's" Dec. 27, 28, "The Princess Pat" 31, Jan. 1, Harry Lauder 3.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill Dec. 27-29: College Inn Sextette, "Leap Year Girls," Tabor and Green, Ryan and Riggs, Haley and Nobles, Maestro and company, and pictures. Bill 30-Jan. 1: Bob and Tip, Gilson and De Mott, Mattie Choate and company, Charles Harris and company, Fitzgerald and Marshall, Elkins, Fay and Elkins, Italian Musketeers, and pictures.

GILMORE (Robt. J. McDonald, mgr.)—The Winners week of Dec. 27.

PLAZA (Goldstein Bros., mgrs.)—Vaudeville and pictures.

EDISONIA, HUDSON, REEL, MIRROR, GAIETY, FOX, BROADWAY, BIJOU, SUBWAY, GLOBE, LION, LYRIC, GRAND and PALACE, pictures only.

AFTER the evening performance at Poli's Palace, Christmas Eve, an informal celebration was run off upon the stage and presents exchanged, following which a general good time was enjoyed by performers and house attachés.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Kick In" Dec. 27 and week. "Daddy Long Legs" next week.

ACADEMY (Tunis Dean, mgr.)—"Pollyanna" 27 and week. Sanderson, Brian and Cawthorn, in "Sybil," next week.

PALACE (Wm. Ballauf, mgr.)—Girl Trust 27 and week. Roseland Girls next week.

GAYETY (J. C. Southerland, mgr.)—Hello Girls 27 and week. French Models next week.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 27 and week: Emma Francis and company, Jim and Betty Morgan, Harry Brooks and company, Whitefield and Ireland company, Saxo Sextette, "The Vacuum Cleaners," Corradini's menagerie, Lydia Barry, Ethel Gilmore and Max Frank, Dyer, Faye and Girlie, and Dupree and Dupree.

GARDEN (Geo. Schneider, mgr.)—Bill 27 and week: "The Fair Co-Eds," Betty Rae, "The Musical Barbers," Conroy and O'Donnell, Alfred Latell and company, Marlan, Harrison-West Trio, and Sam Watson's Barnyard.

VICTORIA.—Bill 27 and week: Seven Castelucis, Clemence and O'Connor, Fitch Cooper, Nan Hewins and company, McGowan and Gordon, and Norman and company.

MELODY LANE

BY JACK EDWARDS.

THE NEW YEAR.

What prospects does the new year hold for music is a question that is on everybody's lips connected with the music game.

Personally, I think that 1916 will prove the banner year of them all.

Why not? Isn't there a better collection of new songs on the market than ever before?

Each one of the music firms are striving hard to outdo the others, and in consequence have their writers keyed up to the bit point all the time.

To pick a leader during the past year would be a difficult task, as every publisher has had a good run of songs.

The cry about bad business is rubbish. The expense of producing and exploiting a song to-day is more, but the sales amount to about double of what they did some ten years ago.

The price of music, of course, is not what it was in that day, but that's up to the publishers themselves.

The paying of singers, eliminated to a certain extent for a while, has got back to its usual gait, and is now more in evidence than ever.

Publishing houses are bidding for the services of acts to render their new songs, and in consequence acts received money from six or more publishers at a time.

It has ever been known that many of the leading singing acts playing vaudeville make more money in this way than they demand from the manager for a week's work.

It's the same fault with the songs, too many publishers get out songs of a similar idea. "Follow the leader" seems to be the watchword.

If any one of the publishers get out a song about any particular person or country, and meets with any amount of success, the number is sure to be followed by a dozen or more of a similar nature.

This is not competition; it is hum business method.

CHRISTMAS OVER.

Now that Christmas is over the music publishers will slowly but surely find their way back to the big city.

THE NEW FEIST CAMPAIGN.

The Leo. Feist Music Company, who only recently finished one of the greatest advertising campaigns ever known in music history, last Sunday launched their first advertising gun for the new year with a full page spread in all the Hearst papers.

Mr. Feist, who personally conducts the advertising of his firm, is a master in this line, and promises many surprises the coming year.

A NEW JAPANESE SONG.

Earl Carroll, Bobby Heath and Ruby Cowan have just completed a new Japanese song called "My Little Girl of the Fan."

HEATH AND COWAN A VAUDEVILLE FEATURE.

Bobby Heath and Ruby Cowan were the surprise act at the Bijou Theatre, in Philadelphia, on Christmas Eve, introducing two new songs entitled "She's Your Girl and My Girl" and "Over the River, Charlie." "Somewhere in France" was also a feature number.

Ruby and Bobby will play a few weeks in vaudeville, after which they will return to New York.

James McKenzy is in charge of the professional department of the Ruby Cowan Music Co. during Ruby's absence.

LOUIS BERNSTEIN IN CHICAGO.

Louis Bernstein, of the Shapiro, Bernstein Company, left last week for an extended trip West. Mr. Bernstein's first stop is Chicago, where he will get his office in this city in shape for his big campaign that he contemplates starting Jan. 1.

The Shapiro, Bernstein Co. have a wonderful collection of new songs for the new year, and expect big doings.

COLLINS WITH DALY.

Harry Collins, who left the Daly Music Co., of Boston, some time ago, has again associated himself with this firm, and will shortly open a New York office.

JOS. W. STERN'S SIDE OF THE ROMBERG CASE.

The decision of the United States Circuit Court of Appeals holding that the music publishing concern of T. B. Harms and Francis, Day & Hunter is entitled to an injunction against Jos. W. Stern & Co. in the copyright action arising out of the publication by Stern & Co. of Sigmund Romberg's music for the song, "Oh, Those Days," rests on the Circuit Court of Appeals' interpretation of the earlier decision of the New York Supreme Court in the injunction action instituted by Jos. W. Stern & Co. against Romberg, the Shubert Theatrical Co. and Jacob J. Shubert. The Circuit Court of Appeals took the view that the State court had declared wholly invalid the contract between Jos. W. Stern & Co. and Sigmund Romberg.

It has been the contention of Messrs. Jos. W. Stern & Co. that the State court merely held that the remedy invoked by them for the enforcement of their rights under their contract with Romberg was not available to them, but left undetermined the question of the validity of the contract.

Judge Hand, before whom the application for an injunction came in the first instance, viewed the decision of the State court in this light, upheld the validity of the contract and denied the application for an injunction.

The Circuit Court of Appeals did not decide that the contract was invalid, but merely upheld what it understood to be the decision of the State court to that effect. Application is shortly to be made to the Circuit Court of Appeals on behalf of Jos. W. Stern & Co. to obtain a re-hearing of the case on the ground that the court misinterpreted the effect of the State court decision.

Until this application has been made and passed upon, Messrs. Jos. W. Stern & Co. prefer not to comment upon the effect of the decision of the Circuit Court of Appeals.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC CO.)
"M-O-T-H-E-R, a Word That Means the World to Me" (LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland" (JOE MORRIS.)
"Norway" (LEO. FEIST, INC.)
"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN CO.)
"My Sweet Adair" (JOS. W. STERN & CO.)
"Piney Ridge" (SHAPIRO-BERNSTEIN CO.)
"Put Me to Sleep With an Old Fashioned Melody" (BROADWAY MUSIC CO.)
"Could the Dreams of a Dreamer Come True" (JOE MORRIS CO.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"My Little Dream Girl" (JOS. W. STERN & CO.)
"A Little Bit of Heaven" M. WITMARK & SONS.)
"Pigeon Walk" (BROADWAY MUSIC CO.)
"Can You Pay?" (CHAS. E. HARRIS.)
"When It's Tulip Time in Holland" (J. H. REMICK & CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)

PAT HOWLEY TO HEAD NEW PUBLISHING FIRM.

Pat Howley, who will be remembered as one of the firm of Howley, Haviland & Dresser, the largest publishers of popular music some ten years ago, announces that he will shortly be at the head of the new Pat Howley Music Co.

The new firm have already taken a location on Forty-second Street. Connected with Mr. Howley will be Raymond Browne and W. C. Polla.

REYNOLDS AND MOTZAN WRITE SONG FOR DALMORIS.

Herbert Reynolds, the writer of the famous "They Didn't Believe Me," and Otto Motzan have written a new high class ballad entitled "When Love Was Born," for Charles Dalmoris, the operatic and concert artist. This song is proving an artistic triumph for Mr. Dalmoris during his present concert tour.

TEDDY MORSE'S MUSINGS.

Well! Well! How do you do?
So you're the chappy due here!
Most certainly you're welcome,
You little Happy New Year!

Never realized what poor letter writers the average person is, that is, what few people answer letters written them. Anyone traveling in the theatrical profession, and I suppose other lines of business are the same, looks forward to a word from a friend or pal and tries to keep in touch with them, but so few answer the traveling one that he loses interest after a while and pays no attention when he finally does get a few lines. The letters received at the theatre are one of the most welcome things on the road, and if you'd ever watch the performer search the letter rack dozens of times a day, you'd write him once in a while. And you won't lose, either, for he or she always has a lot of things of interest to tell you. Drop a line now.

That old teasing, tickling fellow, Tommy Gray, rushes into print and informs the waiting world that he never wrote a "Mother" song or a moving picture, thereby confessing that he's missed two good things anyway. Tommy's middle initial is "J," which must stand for "Jonesy," for you and I and everyone else knows that Tommy can write anything if he wants.

There's a chap who played the Colonial Theatre last week named Walter Brower, who has a clever monologue and a very nifty way of delivering it. Walter used to be a partner with Al. G. Field's Minstrels, and should sing a song in his act. He uses a recitation that's a corker, and three song writers have already confessed they have gotten ideas from it.

Al. Darling is the manager of the Colonial, and as charming a fellow as one would want to meet. Al. possesses the personality that the "Darlings" are famous for, and his illustrious brother, "Eddie V.," proves that he is proud of him.

Sixty carats! That's the weight of the diamonds that Emma Carus wears in her act. And a $1,200 far coat. And a *smile!* And a *voice!* Well, their value couldn't be computed in dollars and cents. And she's taken off fifty-eight pounds by exercise and diet. Emma, you're a wonderful wonder!

Ever hear of a fellow doing an act, and in the middle of it ask the audience two or three times to stop applauding so he can go on with the rest of it? I suppose it has been done before, but it's a rare thing these days. George MacFarlane had to do that at nearly every show at the Colonial last week, and mind you, he was closing the show, too. And he had to do it in Washington, Providence, Philadelphia and Boston. A critic in Washington said: "Mr. MacFarlane's voice is mellifluous." I dashed out and bought a dictionary, and it said, "flowing sweetly and smoothly, like honey." Believe me when I say it's all that, and more.

Julius Lensberg continues to star in the orchestra pit at the Colonial, and last week played "Home, Sweet Home" in nineteen different keys, just to show what a clever fellow he is.

Little do the powers that rule the big vaudeville theatres realize what a blow they have struck at the legitimate livelihood of a lot of boys who have the most thankless task in the world. The barring of the poor song booster from the stage doors and dressing rooms of theatres will cost many of them their jobs. What harm have they done? What harm can they do? A short conversation with the staging acts on the bill, an appointment for the following day, a few "hellos" here and there, and they go on their way. If the theatre managers would hold the publishers responsible for the actions of their men, and work hand in hand with them, and have a little system or set of rules laid out, it would help matters considerably, for vaudeville cannot possibly do without the music men, and *vice versa.*

Those Christmas cards! Everybody got some, and the thought and wish expressed in them was very sweet. Many of them came unsigned, and the poor sender's thought was lost. George MacFarlane received three nicely addressed envelopes with not the sign of a card enclosed, which helped to make it a merrier Christmas.

When you're crooking the elbow, passing the smile, gripping the hand and sharing the greetings on Dec. 31, 1915, at midnight, remember I'm with you for a Happy New Year!

AL. JOLSON

WISHES ALL

A HAPPY NEW YEAR

JOE GOODWIN ILL.

Joe Goodwin was taken seriously ill last week with a heavy cold, and has been under the doctor's care ever since.

Al. Plansiedel, his writing partner, and Louis Bernstein, his publisher, are seeing that everything possible is being done to make Joe comfortable.

JINGLES FROM THE JUNGLES.

BY FRANK H. THOMPSON.

Ed. Pittingill, who had the advance of the Campbell Bros.' Circus, of Drummond, Okla., is comfortably situated for the Winter at his home town, Durad, Ill.

Ben Huntley, who for years had a fine moving picture show on the road in the North Middle West, is producing moving pictures at Winona, Minn.

John Carter, for years of the Musical vaudeville team, Carter and Rose, now has out a tent show Sommers and runs a picture show at Winter, Wis., his Winter quarters, also leads the band at that point.

Frank Ranee has closed his show in Minnesota and will be home at Cedar Falls, Wis., until he open his tent show in Spring.

Wm. Todd who has one of the few successful strictly vaudeville tent car shows, lately paid a visit to Effingham, Ill., his home town, also to Chicago, Ill. He will be found at his Winter quarters in N. C. until he opens in April, working on the transportation question. Is going to have auto tractor of his own design that's got 'em all beat to haul to and from the cars. He has proved that a strictly vaudeville tent show of large size can pay, where hundreds have failed.

Ben Warner, for twenty years and more had the old favorite Warner Comedy Co. playing the cities of the Middle West, has out a picture show in Wis.

Browntown, Wis., a village of 300, has two fine opera houses, costing $1,000. Both losing money.

The Jack Brooks Stock Co., a great favorite in Wisconsin and Minnesota, is putting on its own version of "Peg o' My Heart," that gets the money; yet I wonder what kind of a howl the manager of the real "Peg o' My Heart" will make in following the above company, when the natives will say, "Oh, we have seen your show before." The Jack Brooks Stock Co. make their home address at Sabula, Ia. They always have a good show, making the same territory year after year.

Doc. Jenkins Big Medicine Show is playing in Minnesota, to fair business.

C. Vilas is home for a few weeks at Vinton, Ia., but will shortly take to the road with his feature pictures.

Augustus Rapp, since closing his show for the Winter, is making new magical goods for his tent show. Will be in Chicago all Winter.

James Murphy, late of Carl Dalton Co., a very versatile comedian, is in for the night, in Chicago. Will go out with Wintermute & Hall One Ring Circus, next Summer.

Joe Skerbeck is getting things in shape to launch his carnival company next Spring, at Dorchester, Wis.

G. W. Christy will have a small menagerie with his car tent show, that will open near Chicago next Spring.

Jones and Crane, for years successful producers of one-night stand companies, headquarters, Chicago, have cut the Real People Companies out, and now have Real People (that is the kind that act out in pictures) they have several copies of Chaplins, "Mirth of a Nation," and say that the receipts run about as high with a film, with one man in charge of it, as they did with from ten to twenty people in company.

Jake Vetter, for years of the firm, McVinn and Vetter, of the "Two Merry Tramps" Co. has closed with O'Brien's Minstrels, in the South. Mr Vetter has signed with O'Brien as one of his agents for next season. Mr. O'Brien will have out three one-car minstrels.

G. Lote Silver, the old-time minstrel, and the real originator of illustrated songs, with stereopticon views, is living in Michigan.

Prof. Hanvley, formerly a well known small town magician, died and was buried at Mansion, Wis. No relatives were present, as his folks lived in Michigan, and were not notified of his death in time.

The Ferry Family Show has closed in Minnesota, and is at Hudson, Wis., for a few weeks.

Lester Klock has closed his road show, will be home at Waukesha, Wis., first time in eight years. He will start out again in the new year.

G. W. Christy and wife only played three towns on their jump across Wisconsin, on their way to North Dakota, where they are now playing two night stands. His car, tent show will start from near Chicago, in Spring, greatly enlarged.

Richland Center, Wis., has the finest theatre in Wis. Seats 2,000, owned by the city, and the crowds they draw and the box office receipts bring the very pick of large city attractions there. A town of only 2,500, and yet in a theatrical way, its 10,000 from a box office standpoint. Mineral Point is the next of importance in that sized town in Wis. The city owns the theatre, and only trouble is it's not large enough. The managers thoroughly investigate every show that is to play there, and when a show is not up to standard it is canceled two weeks before the date, if it doesn't please 99 per cent.; so, consequently, when the people go they know they will get their money's worth. Among some of the shows there lately: "On Trial," Cohan & Harris, with forty people. "Within the Law." "It Pays to Advertise," and many others. "Birth of a Nation" dim shortly plays the town.

Any show figuring on using auto trucks will find a hard proposition in Illinois and Wisconsin backing the mud. The land is rich and fertile, money making and money spending people, but the roads have been neglected, yet are being rapidly improved. The auto trucks can not solve the transportation in the Middle West until the roads are improved.

The Frank H. Thompson Tent Show will invade Illinois next Summer, making week stands. The Winter office of this show is Aurora, Ill.

The Hoover Stock Co., Clyde Weston, manager, is having great success in Freeport, Ill. They have been there several weeks, to fine business.

J. Har Basel is comfortably located at Milton Junction, Wis., where he has retired, well off in god health and money. For years he was a very popular entertainer.

Sylvandell, the one hundred thousand dollar amusement palace at Aurora, Ill., is doing a wonderful business. It is owned by a company headed by Frank Thelen and Rudiens, of Aurora, who control the theatrical business of Aurora, owning the four principal theatres there, and also control the theatrical business to a great extent in most of the cities near Aurora.

LOTTIE GLENMORE LOSES WARDROBE IN FIRE.

Lottie Glenmore writes:

"I take this means of informing my friends that I lost all of my trunks, wardrobe and street clothing on Dec. 15, when the Auditorium Theatre at Sellmore, Ga., burned to the ground.

"I only saved the dress I wore home from the theatre that night. I was waiting for transportation to join a stock company in the East and had just gotten all of my baggage ready for the trip. I lost all of the wardrobe and trunks which I used while with Edna Park's permanent stock company for more than a year, besides many valuable papers and other things which cannot be replaced. My loss was more than two thousand dollars. I have also lost nearly all of my salary from all shows I worked for during this past year. I am ill with nervous prostration brought on by continued loss of salary, and the final loss of all my trunks and wardrobe in the fire. I am absolutely without means or wardrobe. I am calling on the profession for assistance for the first time in my life. I do so now only because of my loss of my all and my inability to work because of my loss and my illness.

"At present I am at the home of the Hon. Thos. Yoomous, Mayor of Nmucc, Ga. Mrs. and Miss Yoomous are caring for me, and I am receiving every attention. I hope to hear from friends, and especially from managers who owe me money, and whose notes I still hold for different amounts. Those notes are long past due.

"Even a letter would help some at a time like this. Others who lost in the fire were: Maude Dukes, Miss Cally White, and W. R. Chagon. Mr. Chagon also lost everything he had—street and stage wardrobe. (Signed) LOTTIE GLENMORE"

GREAT FOR SINGLE, DOUBLE OR QUARTETTE

A Sensational Hit on the Coast with FREEMAN and DUNHAM

THE LIGHTS OF MY HOME TOWN

THE ONLY REAL BALLAD HIT ON THE MARKET

Special Quartette Arrangement by FRED WATSON. Professional Copies Ready. Send for it at once.

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th Street and Broadway, N. Y. City
MEYER COHEN, Mgr.

BOSTON.

The one week of the theatrical season most dreaded by managers turned out much better than was expected for the playhouses. A perusal of the list of plays for current week discovers the fact that the new and the old are most alluring.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—A welcome and significant offering in the local theatrical season will be John Drew's appearance, 27, for two weeks, at this house, in a new comedy, entitled "The Chief." Mr. Drew's principal actress will be Laura Hope Crews.

PLYMOUTH (Fred E. Wright, mgr.)—The farce, "A Full House," opens 27. The cast is a big one, and includes many favorites.

TREMONT (Jno. B. Schoeffel, mgr.) — Current week, Julian Eltinge and company begin a fortnight's engagement in "Cousin Lucy," a comedy new to Boston.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Second week of Montgomery and Stone in "Chin Chin."

SHUBERT (Wilbur-Shubert Co., mgrs.)—There was a great outpouring of "Scotsman of Greater Boston" last week to welcome their famous countryman, Harry Lauder, who is here on his eighth annual visit. He is surrounded by a company of vaudeville performers, who offer several striking novelties. "Town Topics" is the next attraction.

YE WILBUR (Wilbur Theatre Co., mgr.)—"Just a Woman" enters, 27, upon its third week at this house.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"The Only Girl" continues the success at this house that it enjoyed at the Shubert for three weeks.

PARK SQUARE (Fred E. Wright, mgr.) — "The Show Shop" begins its third week 27.

CASTLE SQUARE (John Craig, mgr.)—"The Circus Girl" will be the annual holiday musical show at this house, opening 24. The piece is one of the most popular of its kind ever given at this house. It ran eleven weeks when it was first produced here in 1908, and it has been revived several times since. The stock company has been augmented for the production.

WALDRON'S CASINO (Charles H. Waldron, mgr.) —Large audiences were delighted last week with the splendid show given by Charlie Waldron's Bostonian Burlesquers. Mr. Waldron has always taken great pride in the quality of his companies, and the character of the entertainment offered his patrons. Frank Finney and other members of the company are too well known to go into details regarding their work. Rose Sydell's Co., including our old favorite, Johnnie Weber, is here current week.

BOSTON (S. L. Rothapfel, mgr.)—Mr. Rothapfel, late of Strand Theatre, New York, is now directing this house for a limited period. In addition to the feature Triangle photoplays Caroline Nichols' Fadettes Orchestra has been enlarged, a new organ installed and the following soloists added to the program: Alfred De Manby, Alys Baldwin and Myra L. Eckhoff.

GAIETY (George R. Batcheller, mgr.)—Lew Kelly and the Behman Show current week. Real class marked the performances last week, as there was something doing every moment, from the time the curtain went up until the close of the show given by the Gaiety Girls. Irwin's Majestics week of Jan. 3.

HOWARD (George E. Lothrop Jr., mgr.)—September Morning Glories burlesquers, and the olio by the following vaudevillians: Gallerini Four, Rolland Brothers, McLain Sisters, Hampton and Bowman, Crouch and Richards, the Winstanleys, and Claude Austin. The Tango Queens next week.

KEITH'S (Robert G. Larsen, mgr.) — Bill for week of Dec. 27: Bud Fisher, Elizabeth Murray, Gus Van and Joe Schenck, Charles Ahearn Troupe, "The Married Ladies' Club," Walter Brower, Homer Miles and company, Betty Bond and Jimmy Carson, and the Four Jansleys.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 27-29: Naldy and Naldy, Roy L. Royce, Cunningham and Clements, John T. Doyle and company, Edith Helena, Greda and Hill, and one to fill. For 30-Jan. 1: Will Morris, Ronair and Ward, Morris and Wilson, Clayton Drew Players, Ben Harney and company, Dunedin Duo, and one to fill.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 27-29: Melba and Ricardo, Fox and Wells, Clayton Drew Players, Ben Harney and company, Dunedin Duo, and one to fill. For 30-Jan. 1: Cunningham and Clements, Irwin and Herzog, Joe Fowle, Grenda and Hill, and two to fill.

BIJOU (Harry Dustin, mgr.)—After four weeks of "Fighting in France" pictures this house returns, 27, to its customary policy of a varied program of feature films and eminent soloists. The pictures are "In the Bishop's Carriage," featuring Mary Pickford, and "Old Dutch." The soloists for the week are Edith Temple and Anthony Guarino.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 27-29: Mina Phillips and company, Novelty Minstrels, Valveno and La More, Evelyn Lewis, Hughes and Tiffany, Zinmer, and Joe Reagan. For 30-Jan. 1: Veldi Trio, Worsely and Ashton, Maglin, Eddy and Roy, Terminiello Trio, Mooney and Jenkins, Wilbur and Harrington, and Joe Reagan.

GORDON'S OLYMPIA (John E. Comerford, mgr.) —Bill week of 27: Jack and Buddie White, Corse Payton and company, Sinclair and Griffith, Williams and Held, "Six Attorneys," and Rags and his animal actors.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Bill week of 27: Three Kelton, Purcella Bros., Marco Twins, Lee Beggs and company, Florida Sextette, and the Five Juggling Mowatts.

VAUDEVILLE AND PICTURES: Modern, Park, Shawmut, Franklin Park, Old South, Washington, Scenic Temple, Star, Unique, Comique, Premier, Apollo, Winthrop Hall, Harvard, Gem, Day Square, Cobb, Back Bay, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Beacon, Huntington Avenue and Crescent Gardens.

NOTES.

THERE was a matinee benefit given at the Colonial 21 for *The Boston American* Christmas Basket Fund, and a large sum was realized to bring Christmas cheer to many who otherwise may have been without it. Among those who appeared were: Dave Montgomery, Harry Lauder, Hap Ward, Lucy Daly, "The Only Girl" company, Eight Brown Brothers, "The Show Shop" company, Douglas Stevenson, and vaudeville acts from Loew's Globe and St. James, and Keith's.

THE new Harvard prize play to be given soon at the Castle Square is not a war drama, as might be imagined from its title, "Between the Lines." Instead it is a domestic comedy of city and country life in America at the present hour.

VIOLA COMPTON, who was engaged by John Craig to act Mrs. Drivelli in "The Circus Girl," at the Castle Square, is an English actress who is well known to Boston playgoers. Her latest engagement here was as a member of the company at the Toy Theatre, now closed.

HENRY MILLER and RUTH CHATTERTON will be seen at the Tremont, Jan. 10, in "Daddy Long Legs."

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "The Birth of a Nation" returned for two more weeks, beginning Dec. 25.

SHUBERT (Lee Ottolengui, mgr.)—William Hodge week of 25-Jan. 1, in "The Road to Happiness." Next week will be divided between Harry Lauder and the French war pictures.

MINER'S EMPIRE (Tom Miner, mgr.)—The Follies of the Day week of 27. A midnight show will be given New Year's Eve. Sam Howe's Kissing Girls next week.

KEENEY'S (John McNally, mgr.)—Bill 27-29: Madison and Naise, Paul Pedroni's baboons, Chas. B. Lawler and Daughters, Billy K. Wells, Ward and Kurran, Anderson and Goines, and Potter-Hartwell and company. Bill 30-Jan. 1: "Frolics at the Seashore," Uschidas, Green, McHenry and Dean, George Dempsey and Isebelle Miller and company.

LOEW'S (Eugene Meyer, mgr.)—Bill 27-29: Lee Tong Foo, Anderson and Burt, Browning and Morris, Ford and Truly, Adair and Adelphi, and Manolo.

Terre Haute, Ind. — Grand (Chas. Smith, mgr.) feature pictures on open dates. "The Birth of a Nation" week of Jan. 3.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill Dec. 27-29, "The Dress Rehearsal," musical comedy. Bill 30-Jan. 2: Wilton Sisters, the Volunteers, Adolpho, Mr. and Mrs. Hugh Emmett, and Sig. Franz Troupe.

NEW COLONIAL (M. Less, mgr.) — Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HABIT, IRIS, IMP, ORPHEUM, OURS, PRINCESS, PALACE, POPULAR, PARK, ROYAL, REX, SAVOY, SWAN, PALM, TWELVE POINTS and VARIETIES, pictures only.

SUNDAY, Dec. 19, broke all moving picture records in attendance at Grand, when 6,700 paid admissions were registered to see the Fox film, "A Soldier's Oath," with Wm. Farnum in leading role.

CINCINNATI.

The week before Christmas is never filled with much joy for theatrical managers because Santa Claus and the shoppers have undisputed right of way. The Lyric accepted a heroic opportunity to sidestep possible loss by giving a photoplay the run of things. That gave to the "house across the street" full call on general public. The condition was unprecedented in local theatrical history.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"It Pays to Advertise" comes Dec. 27, and the big incident of the week will be the Advertisers' Club night, 28. Last week, Henry Miller and Ruth Chatterton came to present the success of a year ago, "Daddy Long Legs." It was delightful as ever, and drew splendidly despite the tradition of a poor week for shows. Everybody fell in love with the Judy of Miss Chatterton. The entire company was fine.

LYRIC (Carl Hubert Heuck, mgr.)—After five days of pictures, "The Great Divide." Laddie Cliff and the London Gaiety Co., in "To-night's the Night," are due 25, and continue over week of 27. "High Jinks" follows.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 26 and week: Mercedes and the marvelous mystic, Mlle. Stantone; McKay and Ardine, Allen Dinehart and company, Imperial Jiu Jitsu Troupe, Howard, Kibel and Herbert, and Vera Sabina, with Cleveland Brunner, in "The Fantasies of the Dance," pictures.

NEW EMPRESS (George F. Fish, mgr.)—Ye Olde Song Revue is the big start of the bill 26 and week. Others: Ann Hamilton and company, Mills and Lockwood, Edith Mote, Handers and Millis, and De Kock Four, motion pictures.

OLYMPIC (Harry Hart, mgr.)—Dixon's Review 1916 26 and week, after a week of the speedy Auto Girls. They defied the laws for fast going with their '16 model. Three burlesque celebrities were in the limelight—Carol Schroeder, Harry Seymour and James J. Lake. Two acts were offered "A Millionaire's Jail" and "Inside the Jail." There was much "pep" in the work of Rose Allan and Madeline Webb, as Ella Phant is a scream. La Bergere's posing act was quite artistic. The song hit of the show was "In the Valley of the Nile." A cake walk finale was cheerful. The High Life Girls next.

PEOPLE'S (William Hexter, mgr.)—The Panama Pansies will blossom 26. A midnight show is promised New Year's Eve. Tony Kennedy "came back" with the New Century Girls last week, and scored heavily in "The Irish Pasha" and "My Wife's Pet." Another familiar figure in the cast was Percy Judah, whose statuesque blonde beauty was seen to advantage in the leading prima donna role. Bobby Vail was good as Schnlz, and Martha Edward, as an old maid in love, was fine. Marie Mann is a chic little damsel, and she harvested many encores. The song hit of the week was "The Ten Cent Store." The chorus is one of the best in the circuit.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. will present "Die Hochzert von Erbynashof" 26, and on 28, matinee, will give the annual children's holiday performance, "Little Snow White and the Seven Dwarfs."

MUSIC HALL.—The Cincinnati Symphony Orchestra offer their second popular program 26. Dr. Ernst Kunwald will direct. The soloist will be Josef Vito, harpist.

WALNUT STREET, STRAND, FAMILY, ORPHEUM, LYCEUM and HEUCK'S OPERA HOUSE, motion pictures.

YULETIDE ECHOES.

SEVENTY-FIVE members of the "To-night's the Night" Co. spent the week before Christmas here, resting. They did their holiday shopping here.

THE January coming of the Boston Grand Opera Co. to Music Hall has been declared off for a time, and the Pavlowa Ballet Russe may be seen later.

ASSISTANT MANAGER BEERS was the busy Santa claus at Keith's. The big Christmas tree on the eve of the festival was a sight delightful. It represented much thought, hard work and good money. The tree was loaded with presents for the members of the company, and was incidental to the big Fashion Show.

JOHN F. CLARK pulled a lot of funny stuff in his New Empress monologue.

CLOTHES, as exemplified in the Fall Fashion Show, held headline honors at B. F. Keith's. The parade of new frills and furbelows proved a delight to milady, and made Mr. Man clutch his hart and pocketbook.

THE THREE ADNARS were seen at the Empress in a skit, with many songs, called "Two Kinds of Shopping."

ONE of the Keith winners was the singing of the Southern Entertainers, from colored warblers who put lots of humor into their medley. They were good.

JEAN WASHBURN CHESLEY'S dramatic charges were prominent in before-Christmas programs. Monologues by Evelyn Morgan and Ethel Atkins were featured.

"THE DREAM LADY" and "While Mortals Sleep" were playlets directed by Alma M. Heilman, at the Sands School.

GREAT HAUL of advertising souvenirs will be given on Advertiser's Club night at the Grand.

MRS. JACQUES MARTIN harvested much applause in her splendid portrayal of Mrs. Semple, in "Daddy Long Legs."

DOROTHY REGEL was seen in a sketch, that was "different"—"The Girl at the Cigar Stand." She was assisted by Lyle Cicuart, Arthur De Lord, Marjorie Campbell and Ralph Lingley.

EMELIE LEA, Bonnie Hall, Betty Browne, James Albaugh, Hope Hunter and Lord Benedict White were all in the Fall Fashion Show, with a dozen others.

SAN FRANCISCO.

COLUMBIA.—"Daddy Long Legs" begins an engagement Dec. 26.

CORT.—Margaret Illington, in "The Lie," comes for two weeks, beginning 26.

SAVOY.—"So Long, Letty" began its fifth week. 26.

ALCAZAR.—Lytell-Vaughan Co., in "Nearly Married," week of 21.

ORPHEUM.—Bill beginning Sunday (matinee), 26: Anna Held (second week), Jack McAuliffe and Grace Tyson, Freeman and Dunham, Florrie Millership, Page, Hack and Mildred Stewart, Harvey, the Crisps, Roshanara, and Orpheum motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 26: Gopi Trio, Fitzsimmons-Cameron Trio, Charles Terris and company, Regan and Bender, James F. Sullivan and company, Billy Dooley, Earl's Six Diving Nymphs, and a feature film.

PANTAGES'.—Bill beginning Sundsy (matinee), 26: John and Mae Burke, Francis Dyer, "Girls from the Orient," Morgan and Gray, Four Portia Sisters, and motion pictures.

WIGWAM.—Wigwam Stock Co.

HIPPODROME.—Vaudeville and pictures.

THE following feature films were shown for week of Dec. 19: At the Tivoli, "The Unknown" and "The Reform Candidate." At the Imperial, "The Immigrant," and at the Portola, "Ben Hur."

VAUDEVILLE and pictures are given at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic.

PHOTOPLAYS are to be seen at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garrick, Polk, Broadway, Melo-Blograph, Silver Palace, Victoria, X-Odeon, Tropicana, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Sherman, Sherman, Market Street, Tivoli, Wickoburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairyland, Fisher's, Flag, Forestic, Glenodeon, Golden City, Golden Eagle, Eight Street, Eight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York, Grand View and Bryant Movie.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, in the property classified, in the index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MORE FILM LITIGATION.

FIVE N. Y. PICTURE FIRMS INVOLVED IN COURT PROCEEDINGS.

Last week was another busy seven days for the lawyers engaged in straightening out legal tangles in New York film circles. No less than five film firms were concerned in legal actions brought in New York courts.

PAT POWERS AND WARNERS SUED FOR PRINTING BILL.

Pat Powers and Harry M. and Albert A. Warner, formerly interested in the film distributing company known as Warner's Features, Inc., and later which was merged into the United Film Service, Inc., were made defendants in a suit brought by the U. S. Printing and Litho. Co., which latter firm alleged an indebtedness amounting to $44,481.72. The U. S. Printing and Litho. Co., according to allegations in their affidavit, it seems loaned the defendants $25,000. This loan insured the U. S. Printing and Litho. Co. getting the work of the film concern for three years. Further, the plaintiff claims that Powers and the Warner Bros. individually guaranteed this loan as well as merchandise bills totalling some $19,000, with the result that when the United Film Service went into bankruptcy last year the U. S. Printing and Litho. Co. figured matters up and decided that Powers and Warner Bros., were their debtors for the tidy sum of $44,481.72. Hence the Supreme Court action.

FOUR SUPREME COURT CASES INVOLVING MILLIONS.

Other suits started in the Supreme Court last last week were Andrew Dougherty vs. the Cort Film Corporation, John Cort, Wm. C. Herbert and the Hudson Trust Co. This suit involves the ownership of 360 shares of preferred and 815 shares of common stock of the Kinetophote Corporation. Dougherty is suing to enforce an alleged agreement, whereby he was to receive 3,000 shares of the preferred and 16,300 shares of the common stock in the Cort Film Corporation in exchange for his Kinetophote stock. Dougherty alleges that although he has made repeated demands for his stock certificates the Hudson Trust Co. refuses to surrender same. That's why he is bringing the Supreme Court action.

Herman Lieb is suing the Fiction Pictures Corporation for $1,719, claiming this amount as a balance due on a contract made for his acting services during the making a feature production in December, 1914.

The Public Bank of New York brought a suit last week against the Kinetophote Co. and Andrew Dougherty, jointly, to recover $6,000 on a promissory note which the plaintiff alleged was long overdue.

The Public Bank, according to its affidavit, alleges that Andrew Dougherty endorsed the note for the film company.

The Greenwich Litho. Co. brought suit against the Nonpareil Feature Film Corporation in the City Court last week. The case was dismissed, however, because of the fact that the Nonpareil Co. proved that the service of the suit was not made properly on an officer of the company, the papers being served on Edward C. Bowers, who holds no office whatsoever in the Nonpareil concern.

GENERAL FILM SUED FOR $750,000.

The General Film Co. and its former constituents, including Biograph, Pathe-Freres, Kalem, Edison, Geo. Kleine, Vitagraph, Selig, Essanay, Lubin and the M. P. Patents Co., were all made defendants in a new action for $250,000, last week, brought by the Imperial Film Exchange, alleging the usual violations of the Sherman Anti-Trust Law. As customary in such actions, the law calls for triple damages.

The Imperial Film Exchange alleges the damage to its business occurred during 1910 and 1911, prior to which time it had established a film renting business amounting to $6,000 a week. This shrunk to the inconsiderable amount of $250 a week, according to the Imperial Exchange's affidavit, and said shrinkage and subsequent damages were all owing, alleges the plaintiff, to the General Film Co., M. P. Patents Co., and its allied manufacturers' methods of transacting business.

HERE AND THERE IN FILMDOM.

The Vitagraph Theatre goes back to "legitimate" stage attractions week of Feb. 7. The house will resume its former name, the Criterion.

Hazel Dawn is back from Florida after a two weeks' trip spent in filming "My Lady Incog" for the Famous Players.

J. D. Williams, the American manager, with large Australian interests says that American films have the call in the Antipodes.

Will Sheerer, the veteran character actor, formerly identified with Eclair, died last week in New York City. Mr. Sheerer suffered for [illegible]ral months past with tuberculosis. Mr. Sheerer was about fifty years of age.

The Star Co., publishers, is suing Pathe Freres for $37,388, alleging non-fulfillment of contract. Pathe Freres took up a contract, it is alleged, that was assigned to them by the Pathe Exchange, Inc., which in turn had the contract turned over to it by the Eclectic Film Co.

Vic. Shapiro, formerly with *The Evening Mail*, is now in the publicity department of the V. L. S. E.

John Zanft is engaging the big legits with "names" at present for the Fox Film Corporation.

The New York Board of Alderman killed a bill increasing the exhibitor's license fee from $25 to $150 last week. The M. P. Board of Trade claims credit for the bill's defeat.

The Screen Club and the M. P. Exhibitors' Assn., Local No. 1, of the M. P. E. L. of A. are joint sponsors for the big movie costume ball to be held at Madison Square Garden, Feb. 19.

Tom Moore, the eldest of the famous Moore Family, and husband of Alice Joyce, the celebrated screen star, confessed recently that as a boy, his great ambition was to become a Jewish comedian, and in the next breath admitted that he was born in the County Meath, thirty miles from Dublin, Ireland. Tom's wish was realized, however, and not so long ago. He appeared in New Orleans, as Rozinsky, in A. H. Woods' production of "Since Nellie Went Away." Tom also admitted that his first five appearances one the stage ended by his being stranded in five different parts of the United States. Lew Taylor, photographer with the Kalem Co., was responsible for Tom's entry into the motion picture field, and Taylor also introduced Tom to the present Mrs. Moore.

At first Tom didn't care for the moving picture life, and after one or two attempts left the cinemas and went back to his earlier love, a stock company in Bridgeport, Conn. Fate was not to be thwarted, however, and eventually Tom landed solid with the Kalem Company, where he wooed and won pretty Alice Joyce.

Just the other day Tom signed a contract with the Lubin Co. that would make Charlie Chaplin happy. Tom and his little family have a beautiful home at Ninety-second Street and West End Avenue, and as he says himself, "you couldn't blow him out of pictures with all the guns of the united armies of the universe."

LOS ANGELES ITEMS.

I hate to mention the fact but William Garwood, he who is taking the lead in the high toned "Journal of Lord John" serial at the Universal, under the direction of Ed. J. Le Saint, has been suffering from common or garden toothache. The dentist man has been busy, and William is one tooth shorter than he was.

Ruth Roland is finishing up her work in "The Red Circle," and from all accounts she has given a fine performance throughout this serial. It is to be shown on the Pantages circuit among others.

Robert Brotherton, head of the Balboa Company's laboratories, is the discoverer of valuable additions to the art of color photography. He expects to produce some pictures in their natural colors ere long.

Bessie Barriscale is back at work again. Her presence was needed in a feature being produced at the Ince studios under the direction of Charles Giblin. It is well—we cannot do without this fine little artist on the screen for long.

The premier showing of Selig's "Ne'er Do Well," by Rex Beach, takes place at Clune's Auditorium, Los Angeles, Monday evening. The feature is in twelve parts, and it is claimed that it is a better picture than "The Spoilers."

Gretchen Hartman, leading woman with the Biograph Company, is acting in two pictures at the one time. This means many changes of both dress and make-up, and constitutes quite a feat. There are but few actresses who could do this.

Grace Cunard and Francis Ford are playing together again. Miss Cunard wrote a clever story and Ford is directing it. Both are acting, of course. By the way, both of these artists have signed up with the Big U for a long term. They are very valuable on the Universal program.

Ground is being broken at the studios of the Vitagraph Company in Hollywood for new buildings. Those already erected look formidable enough, but in studying the plans laid out it is clear that much is yet to be done. When completed they will be among the most efficient in the country.

Rollins S. Sturgeon is evidently nearing the finish of his big Northwest feature photoplay, for he sent for a big bunch of extra men, who went up by automobile and stage to Bear Lake. The snows are quite deep there now, and the contingent which left will be glad of the heavy clothes they started out with. Another company started for Truckee to complete scenes for a feature being produced by William Wolbert, with little Mary Anderson, Webster Campbell and others in a big cast.

Henry Otto, the Universal director, is taking a rest from his labors. He states he is going to work up several photoplays ahead, so that when he returns he will be able to work rapidly.

Oscar Apfel is busy at the studios which the Fox people took over from Mr. Selig. They are the first company who have ever worked there, outside of the Selig forces. William Farnum and Dorothy Bernard are the principals. Manager Sheehan states that other companies will be brought on shortly.

Tom Chatterton has signed a contract with the American Company, at Santa Barbara. He will continue to produce and to act, with Anna Little playing with him. A capital couple together. Their pictures will be shown under the "Mustang" brand.

The approach of Christmas is apparent. Many of the actresses are busy dressing dolls and doing needle work in between scenes in their dressing rooms, and some are lamenting that they have not had long enough time off to go down town to do some shopping. The rains will be on us soon, and all the companies are working at top pitch.

The Triangle plays will henceforth be shown in the Majestic Theatre, in Los Angeles. It is a beautiful theatre. The change will benefit the papers, as the concerns interested are advertising largely.

Director Donald Crisp is rapidly approaching the end of the big feature, "Ramona," for W. H. Clune. After watching much of the work done I feel safe in predicting a huge success for this interesting photoplay. Crisp picked his cast with the greatest care, and has paid much attention to historic detail.

Dustin Farnum is better and is working in "Ben Blair," which is being produced for the Pallas people by William D. Taylor. Winnifred Kingston is playing opposite Dusty. Some extra fine sets have been utilized in this play.

That good little sport and fine business man, J. A. Quinn, has turned over the proceeds of the coming week for "Damaged Goods" to the Red Cross Society. This will be last week at Quinn's Superba Theatre, and it has enjoyed a remarkable run.

David W. Griffith is expected back some time next week, when the magnificent set being erected near the Fine Arts studio will probably be brought into prominence. Just how many people will be used is problematical, but the number will break all records, according to rumors around the studio. Much interest is being taken in this big set all over the city. When questioned, Frank Woods merely smiles and looks wise. Valuable man!

Francis McDonald, playing heavies at the Signal studios, was married to Mae Bush, the Keystone actress, after a whirlwind campaign last Monday. The happy couple took everyone by surprise. Both are popular. Here's good luck to them.

Triangle Plays Help the Box Office

The continuation of TRIANGLE QUALITY week after week, the upholding of TRIANGLE IDEAS month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible, assures the motion picture exhibitor steady patronage.

TRIANGLE FILM CORPORATION

SHORT STORIES OF THE WEST COAST STUDIOS.

BY RICHARD WILLIS

HAL CLEMENTS, of the Lasky Company, is recovering from a dangerous attack of blood poisoning, caused by a small cut. His wife, Olga Printzlau, the photoplay writer, has been his faithful nurse.

ANOTHER HAL—COOLEY, to wit—has joined the Signal concern, which is adding a feature five reel company, under the supervision of Producer-in-chief J. P. McGowan. Ray Myers, late of the Fine Arts Company, is the director, and Rhea Mitchell, the leading woman. The first production will be of the melodramatic order, and some excellent photoplays are lined up.

J. P. McGOWAN continues to turn out some startlingly daring installments of "The Girl and the Game," with Helen Holmes featured. The studio is being enlarged already. The East reports big sales for this railroad serial.

CRANSTON BRENTON, chairman of the National Board of Censorship, is in Los Angeles giving talks on the why and wherefore of the board. He is being well received.

JACK KERRIGAN tells me that his lovely mother, Mrs. Sarah McLean Kerrigan, has written a song, entitled and dedicated to Mary Pickford. She is now hard at work writing one for her son.

THE big Majestic Theatre has been leased by Triangle interests. Clune's Auditorium, where the pictures have been showing, will exhibit big features only.

MUCH sympathy has been extended to David W. Griffith on the death of his mother. He is at Louisville, his old home, but is expected to return very soon.

THE COMBINATION of Anna Little, Tom Chatterton and Jack Richson, with Tom producing and taking leads, is making the "Mustang" brand of the American a most popular one.

A SHOWING of the Lasky film, "The Cheat," produced by Cecil de Mille, proves that this picture is about the best thing De Mille has done.

THE CHANGE of managership at the Universal leaves a nervous tension in the air. It is felt that the axe is going to fall, and the artists are wondering just where! So far, beyond some extra help being dispensed with, nothing serious has happened.

THE VITAGRAPHERS are now cosily ensconced in their new and handsome Hollywood quarters, and Dave Smith and William Wolbert are busy making three-reelers. The main company, under Rollin S. Sturgeon, is in Bear Valley, snow bound, and busy on the big Northwest feature, with William Duncan, George Holt, Nell Shipman and George Kunkel in the leads.

DE WOLF HOPPER is delighted with picture work, and is full of enthusiasm regarding his Hollywood bungalow and the out-door life. He saw himself for the first time on the screen when "Don Quixote" was run off at the studio. Hopper was as pleased as a small boy.

MANAGER SHEEHAN, with William Farnum and Dorothy Bernard, of the Fox Company, duly arrived, and are now installed at the Selig studios at Edendale, which have been leased by the Fox concern. Every unattached actor and actress is camping on the manager's trail without much sign of success.

CLUNE'S big "Ramona" picture, with Donald Crisp at the producing end, is coming along famously. Here is a great picture in the making. Mr. Clune and Manager Lloyd Brown spend most of their time "on location" these days.

THERE is much lamentation on the Rialto over the generous cuts made on the acting staffs at Selig's, Fine Arts, Biograph and other studios. The rains are overdue, and it is hard lines to be out of work at this time.

AT THE Pallas-Morosco studios, Producer William D. Taylor has had erected one of the most magnificent sets ever made for a picture. "Ben Blair" has been held back somewhat owing to the illness of Dustin Farnum, who is starting in again although far from well. Winnifred Kingston is playing opposite him.

RICHARD STANTON continues to turn out his exciting and red blooded "Graft" installments, at the Universal, with Harry Carey, Hobart Henley and Jane Novak in the leads. Dick is killing off a grafter at the rate of one every two weeks—a good example to follow in one or two cities where these gentlemen grow fat and opulent.

"WANDA OF THE RED STREET," the first five reel picture made by the Palo Alto Film Corporation, has been completed, and work begun on the second Nell Shipman feature script written for that company. Miss Shipman was not satisfied with the title, "The Son," which she had given the scenario, and suggested that the choice of a title be left to the students of the Leland Stanford University, at Palo Alto. Accordingly, three thousand copies of a synopsis of the script have been printed and distributed among the students, the choice of titles to be submitted not later than Jan. 31.

A NEW FAD, the invention of Clarke Irvine, a scenario and magazine writer of Los Angeles, has been introduced into the filmland of the West coast, and it is one that promises to spread to that of the East—when the West coast decrees that it may. It is the adoption by players of a mascot in the way of a miniature camera, two by three inches, which stands on a six-inch tripod, and has for its popular place of anchorage, the hood of an automobile. This "Movie Mascot," as it is called, is usurping the place of the kewpie which, until now, has undisputed right to ride the cap of the water tank of the majority of automobiles.

But something that is distinctively representative of their industry has been wished for many times by those of the screen, and it is Mr. Irvine's privilege to give it to them. The tiny camera is a durable one, the box being made of wood, the turnable crank of brass and the tripod of steel. The "Movie Mascot," however, is not to be limited merely to automobile decoration, as arrangements are being made for it to appear as ash-tray, paper weight, and in a variety of other novel ways.

ARTHUR SHIRLEY, in his costume and make-up of Colonel Vassar, in "The Fall of a Nation" picture, was subpoenaed into court one morning last week as witness in an accident case. Five hundred extra men in soldier's uniform were about to be led by Mr. Shirley in an attack upon an enemy of also several hundred strong when the strong arm of the law, in the way of a man with a subpoena, reached out and transplanted Mr Shirley from the battlefield to Judge Frederickson's court room in Los Angeles. Thomas E. Dixon, director general of "The Fall of a Nation" picture, regrettably recognized the authority of the law, saying that there was nothing else for him to do but gracefully accede to Mr. Shirley's presentation at court. The ceremony of the latter event consisted in considerable of a wait until the accident case was called, and then the judge's dismissing it without a hearing. Meanwhile the five hundred and more soldiers waited for the return of their colonel and were finally dismissed, credited with no work but with a day's pay.

WILLIAM F. RUSSELL has been given a company of his own, at the American Film Company's studios, at Santa Barbara, and will be seen hereafter only in five reel Mutual masterpieces; in these he will be featured. Director Charles Bartlett has been assigned to the Russell company, in which Charlotte Burton will play opposite Mr. Russell. The latter prefers to remain in the players' division of the industry, rather than branch into that of directing. His ability as an actor is generally recognized, and accounts for this preference.

OLIVER KEHRLEIN, of Hollywood, one of the proprietors of the Kinema motion picture theatre, in Fresno, and Kinema theatres elsewhere in California, had the management of last week's Mid-Winter Poinsettia Fete, in Hollywood, in charge. The affair was the biggest three night success that Los Angeles and vicinity has known, and for this Mr. Kehrlein gives credit to the motion picture colony there.

O. H. Davis, general manager of Universal City, and Jesse L. Lasky were on the board of judges awarding prizes in the poinsettia display, together with Mayor Sebastian, Judge McCormick, Mrs. E. Winters and J. B. Wilcox. The program, each evening, was provided by the motion picture players of the various companies. Anita King raffled a five-passenger Kissel car, Cleo Ridgley raffled a kiss, Billy Mason tried to do likewise, but the bidders were bashfully few; Lois Weber addressed an all-girl audience on "How To Get Into Motion Pictures," but it really was a dissertation on how not to get in; Nell Shipman's book and music of "Under the Crescent," brought many bids; Wilfred F. Buckland and Cecil De Mille contributed their presence; Arthur Shirley entertained with sleight-of-hand tricks; William F. Russell expressed one fete; H. H. Jonas had Universal City favorites contribution to the country store section of the *fete;* H. H. Jonas had Universal City favorites in tow, while Kenneth McGaffey introduced those of the Lasky studio to the public. Fred Mace was a merry Keystoner at large, and all the other studios of Southern California were represented

A POLICEMAN'S LIFE IS NOT A HAPPY ONE.

Hazel Dawn, who plays a feminine detective in "My Lady Incog.," says that she wonders why detectives do not give up their dangerous calling and become regular actors. They have to do so much acting that I should think they would rather do it for applause instead of for bullets and stilletos from bashful and retiring criminals," says the pulchritudinous star. "Still, on second thought, perhaps they prefer such well defined dangers to the uncertainties of motion picture work. There is not at least quite such a diversity of dangers in sleuthing."

WILLIAM FOX has made arrangements with the widow of the late Richard Mansfield for the motion pictures rights to "A Parisian Romance," one of Mr. Mansfield's most successful stage productions. It is the first time his name has been authorized to be used in connection with any picture since his death. "A Parisian Romance" is now in the course of production under the direction of Frederic Thompson, with Cooper Cliffe and Dorothy Green portraying the principal characters.

ADVANCE notices from San Rafael, Cal., declare that Edwin Milton Royle's "The Unwritten Law," in which Beatris Michelena will star, is now within a few days of completion, and that the first print will shortly be sent East for its first private showing in New York City.

Those who have seen the film as now assembled at the California studios are particularly impressed by its sumptuousness and pretentious character of scenes and settings. There are no less than six scenes, according to the reports, any one of which is worthy of being the outstanding feature.

Among the earlier, big scenes of the play are a ball room, a cabaret, and the political headquarters of a gubernatorial candidate on election night. These are followed in the succeeding reels by a fire, a big fight scene, a murder scene and the court room in which the gripping mystery of the story is finally unraveled. The rapid development of the plot to a thrilling ending is said to have been worked out with consummate skill.

In keeping with the recent announcement of the producers, who put on "The Unwritten Law," in which it declared for a policy of six master productions a year, to each of which an adequacy of time should be allotted, several weeks have already been given to "The Unwritten Law," and, if preliminary reports justify themselves, none have been mis-spent by the producers in their endeavors for correct and convincing detail.

EDWIN CAREWE, who is just finishing the production of Tom Barry's satirical comedy drama, "The Upstart," featuring George Le Guerre, Marguerite Snow and James Lackaye, left New York Tuesday, Dec. 22, for a three weeks' rest on his Texas ranch, returning on Jan. 15, when he will take up the production of a starring vehicle for Mabel Taliaferro, entitled "The Right to Happiness," after which he will go on at once with a second picture for Miss Taliaferro, which has not yet been selected. Miss Taliaferro and Mr. Carewe first worked for Mr. Rolfe together, playing the leads in "The Three of Us."

The Vitagraph Family is the name of the attractive, snappy, new house organ, issued weekly, by the Vitagraph Company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out toward a higher achievement in years to come.

The Family is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company, and besides containing many "Dont's" for Directors, Actors, Cameramen, etc., it contains some valuable information on the proper making of pictures.

The first two issues, which were given out with the pay roll, were eagerly read by all Vitagraphers, and it is expected that *The Family* will become a source of great inspiration to them in their daily work.

The Family announces that it will "wield the hammer" when necessary, and "blow the horn" when deserved.

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FREULER ANALYZES FILM CONDITIONS.

MUTUAL PRESIDENT SAYS BIGGEST THINGS ARE YET TO COME.

The year just ending has been crowded with the most significent developments in the history of the motion picture industry. Young Nineteen Sixteen comes in with busy prospects. The last few months of 1915 have seen more really big things happen than any similar period in the development of the business. A glimpse of the past may give us a peek at the future.

When I consider some of the great releases that the year has seen I recall, with a degree of amusement and interest, that day when, some years ago, Samnel S Hutchinson and I determined that we would plunge out into the film market with a revolutionary product—a photoplay that should be a whole thousand feet long. We dared to abandon the practice of the day of putting five or six subjects into a reel, and to attempt to tell a real story on the screen. If anyone at that time had suggested the idea of making a multiple reel release he would have been suspected of insanity. Yet this memorable year of 1915 has seen a great success achieved by a continued photoplay of sixty reels—"The Diamond from the Sky."

All of which serves here only to call forcefully to the attention the remarkable development of the power of the film to tell a story to sustain interest, to be real art and real drama.

I believe that 1916 will see yet further important developments in this direction. The really great scenarios are yet to come. Mechanically the picture is rather a satisfactory product now, and while important and revolutionary developments in that direction are of course always possible, there do not appear to be any near at hand.

Meanwhile the "story," the real character and quality of the thought and matter conveyed by the film, will come in for a great deal more active attention.

It is interesting to note that within the year 1915 we have seen almost every American author of prominence become a writer for the motion pictures. It is only a few weeks ago that the Mutual Film Corporation announced "The Girl and the Game," a special release, which is the first motion picture work of Frank H. Spearman, latest of the American novelists of note to come "into the pictures."

This wholesale capture of authors by the motion picture can really be credited to the year 1915. It is true that there were a few who ventured with timidity and questioning into the film field in 1914; those of that year were relatively so few in number that we may call them pioneers. For all practical purposes we may say that the great body of skilled writers became related to motion picture expression only with the year of 1915.

It is without the least intent of disparagement that I now insist that these writers have not yet learned the motion picture. They do not yet know this new craft of film expression. We have seen, however, some great work from their pens in film drama. Giving them acquired experience with this new medium, still so new to them, what may we not hope for to come?

The situation is, perhaps, as though some master poet has just been taught an alien tongue. We should not at first expect more of him than successful prose. His real art work would come with the greater familiarity with his medium of expression.

The year 1916 by this token must be expected to develop the writers for the film drama into better artist, better builders with the materials of photoplay construction. They will learn to think in pictures. They will have gained conceptions of the range of both the limitations and the possibilities of the camera—and I am inclined to agree with President Hutchinson, of the American film company when he says the motion picture has no limitations of expression. With our master writers equipped with this knowledge of their newly adopted medium we can look forward to improvement of the film drama in terms that will make the great achievements of the past look relatively insignificant.

If I were to attempt the somewhat difficult task of enumeration the other important developments of the year in the motion picture industry, I should name:

"Mutual's Growth."—Most recent of all, the announcement of the release of three five reel Mutual master pictures, *de luxe* edition, and the expansion of the $8,000,000 Mutual program to include a third three reel feature, a development of big importance entirely aside from the particular interest of the Mutual Film Corporation or my personal interest.

Service Beyond the Films.—The birth of a new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures but also aids in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theatre. This service betterment is reflected in the increase of the number of Mutual branches to the present total of sixty-eight, covering the United States and Canada.

Higher Admission Prices.—A strengthening trend toward higher prices of admission in a very large number of theatres, moving upward from the five and ten cent level to the class of ten, fifteen and twenty-five cent admissions—this resulting, in part, from the improving standards of the films, and in turn resulting in the production of better films.

Better Picture Art.—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

Censorship—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absardity and prudery of censors who sought to bar "Damaged Goods" and other great feature releases.

Awakening of the Lay Press—The establishment of photoplay departments in many newspapers and other publications of general circulation, and a more inteligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasing important number of readers who are anxious for the news of the films.

Looking ahead to developments to come I can see nothing that looks as more important than the necessity for growth and betterments in the business of exhibiting pictures. Great big important strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a vry great deal up to the exhibitor.

Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theatres in all parts of the country convince me that the exhibitor has many more opportunitica for a growth ahead of him than he has achievements behind him.

The art of "presenting" pictures to the public is just beginning to be recognized. Those exhibitors who have developed the business of "exhibiting" pictures into the business of "presenting" them have reaped big profits. I have yet to hear of a well conducted motion picture house losing. The exhibitors as a class must be aroused to new efforts. The exhibitors as a vital factor in the industry are in danger of lagging behind both the development of the picture and the development of the public taste for the pictures.

Great responsibility for the growth of the motion pictures as an art and as the material of an industry rests with the exhibitors I do not wish to condemn—rather I want to inspire. I want to shout it so loud that every exhibitor in America can hear me, that they must more worthily give the pictures to the public. And I speak here as a member of the great body of exhibitors who are responsible to the film following public for their entertainment. In every one of the several theatres in which I am interested we are working our problems of film presentation constantly. The reports that come to my desk here in New York daily point to the necessity for persistent study and unrelenting application.

Nobody in the world knows how to run a perfect motion picture house. If there was any final and absolute standard or model the exhibitors' problem would be ended. But there are certain men in the vanguard of film theatre progress, and from their experience and successes we may all take inspiration and gather new zeal.

With this condition and these necessities in mind the Rothapfel-Mutual tour was conceived. I know that not every exhibitor can have a house on Broadway, and that not every exhibitor can be an S. L. Rothapfel. But I do know that the energy and ingenuity with which he made his beginning from that Forest City, Pa. village show into the brilliant achievement of the Strand, in New York, can inspire every exhibitor. Mr. Rothapfel and those who, with him, have achieved these remarkable successes have no patent on hard work and sincere application and thought, or the use of common business sense.

The Rothapfel-Mutual tour has been concluded but a few weeks, yet I can say with considerable assurance that it has been a most effective contribution to the welfare of the motion picture theatre, and worthy of a place near the top of the column of 1915's film events.

I have felt the keenest pleasure in reviewing the great array of reports that have borne to me the enthusiasm of exhibitors along the path of the Rothapfel-Mutual tour. I know now that the exhibitors to whom we must look as our representatives to the public have accepted this effort by the Mutual Film Corporation in the sincere spirit in which it was offered.

A review of the film history of the year cannot, I think, discover a more significant development than the formation of the new Mutual program—the creation which we have been pleased to label the $8,000,000 program—and the more recent but closely related announcement of the Mutual Mater Pictures, De Luxe Edition, three big five reel features a week, and again, simultaneously the expansion of the program to take in yet a third three reel feature.

This gives the Mutual Film Corporation a total output of six features a week—the world's greatest feature release output for any single film distributing concern.

I refer to these developments in Mutual service, not for the specific purpose of directing attention toward them or to what I deem the particular merits of Mutual service, but rather to point to them as markers of the film progress that has made the closing months of 1915 notable and as evidences of the trend which we may expect the coming year to follow.

Frankly I came into the presidency of the Mutual Film Corporation most painfully aware of the then low ebb of program efficiency. As an exhibitor and as a distributor of motion pictures I have come to know that "programs," with their routine offerings, were not giving the exhibitors the box office attractions that business necessity demanded. I determined to endow the word with a new meaning, to give the exhibitors feature service and feature quality in every release. The Mutual Film Corporation created the new program with the needs of the exhibitor in view, and looking back now over the past few months that we have been giving the exhibitors this new, all star, all feature service, I am reassured of the correctnes of our policy.

The Mutual's pictures as an expression of my conception of the motion picture situation can tell you a lot about film development. This new program and new Masterpicture edition tells for me in material form which I mean in pointing to the swift development of better film entertainmnt—greater responsibility for the manufacturer, the distributor and the exhibitor.

In this organization there is nothing stereotyped, no cast iron rules, no set and final view—except the purpose of betterment. There is nothing too big and nothing in picture opportunity that is put before the executive staff of the Mutual Film Corporation that is not viewed as a possibility for Mutual service.

The year 1915 brought out some astonishing feature successes, and I may be pardoned for "pointing with pride" to "Damaged Goods" as our big contribution. I do not think that I am going too far in saying that "Damaged Goods" promises to stand for many and many a year as a great film creation. Its success—it has been shown to millions of theatre patrons in the last few weeks—is based on a great human fact, no mere art whimsy, no picture trickery. It is a cross-section of human life, sharp, sometimes brutally truthful. The power of "Damaged Goods" in our film presentation has met a degree of public appreciation that should be an inspiration to us all. It is a measure of proof of the broader, deeper development of the motion picture. It proves that the public is ready for film plays with a mission and a message. The success of such a feature as "Damaged Goods" is, I believe, of most cheerful significance in the social progress of the country, outside of any photoplay consideration.

Considerable satisfaction and encouragement is also afforded by the eager acceptance of the opportunity this feature has offered the enterprising exhibitors of the country. Its successful run is also demonstrating the correctness of the policy of making any feature, no matter how big it may be, available to every exhibitor whose facilities and capacity permit him to book such a film.

But, while we take an inventory of 1915, we find yet other evidence of the forces that are making for the progress of the industry. I turn again to the example of which I can speak with the most authority—that is the re-organization of the methods of operation of the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight Mutual exchanges for the service of the exhibitors of the United States and Canada. District management has been abolished and every branch has been made dirctly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between the home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance, and all detailed theatre statistics come to me from representative houses in all parts of the country, thus giving a direct "indicator reading" on our pictures and service, and enabling us to continually shape them to that which is proven successful in the final test of the box office report.

These activities of the Mutual are representative of the forward steps of the industry which are giving the exhibitor so much more than mere film. We can look only a little way back into the film past to recall a period when an exchange was a place where an exhibitor got so many reels of film, put them under his arm, took them to his theatre, hung up a sign that said: "Admission five cents," and proceeded to run off a "show." All he got from the exchange was the film, and on sunny days when the management was in good humor, maybe a few kind words.

Now the distributor of films is finding it to a vast advantage to his business, to his exhibitors and to the public, to give the exhibitor every possible aid in the presentation of real entertainment. The Mutual exhibitor is not only supplied with better films, but, as well, with the methods and means of exploiting them, all kinds of publicity helps, posters, banners, lobby displays, publicity cuts, press matter, ad. sheets, billboard and newspaper co-operation, and the service of a weekly magazine written especially for him.

Another important step this year has been the formation of the Motion Picture Board of Trade and plans for a concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views of censorship, but I insist on saying that it is un-American, absurd and demmed to final destruction, We can recog and doomed to final destruction. We can recognize only one censorship, and that is the opinion of the wholesome minded and inteligent public.

The European war, which has been so much of a factor in the fortunes of many of our great American industries, has given no pause to the motion picture business. The film tax levied by Great Britain as a war measure is making New York the world's film market, and is giving us here the position that London has occupied in the world trade in film plays.

So, looking ahead, we can promise greater film prosperity, better plays, better theatres, better servic to exhibitors and to the public. The motion picture atmosphere is being classified. The business is gaining in standardization. The unfit are being eliminated. The future is bright and filmdom can look with expectancy on 1916.

TIMELY PICTURE TOPICS.

BY LEN.

MANIFOLD VIRTUES OF THE MOVIES.

Motion pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years part of the equipment of practically all vaudeville theatres, but were not featured as special attractions in the programs of these theatres, being used principally to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of machines in theatres of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

The use of motion picture machines by educational institutions is not due to the entertainment value of the pictures alone, as many facts of natural science can be presented by means of motion picture far more effectively than in any other way. The value of the motion picture in teaching surgery will be readily appreciated, as in no other way can the technique of a difficult operation, as performed by a master surgeon be shown to innumerable students after the operation has taken place. Considered as a commercial proposition alone, motion pictures as a means of entertainment may be counted on to yield handsome profits for many years, disregarding their increasing use for educational purposes. The motion picture is not a fad, and unlike fads, motion picture enthusiasm is not based upon a single, unchanging source of pleasure, but represents an endless variety of themes.

An American student of sociology sums the matter up succinctly when he declared the vitality of the motion picture as a means of entertainment is assured, because it gives to audiences, who cannot afford the pleasures of the theatre at regular theatre prices, practically the same emotions and interests as are presented by the ordinary play.

POWER'S PART IN M. P. DEVELOPMENT.

Another aspect of the motion picture as a form of entertainment, which is worthy of mention, is the uplifting influence upon the people who habitually attend the motion picture theatres. The films which are now being presented, are almost without exception, entirely free from any objectional element. The audiences catered to are composed largely of women and children, and it should be the aim of the exhibitor to present shows to which no exception can be taken by anyone.

The motion picture has been an adjunct of the Salvation Army, the Y. M. C. A., and of many churches for the development of social intercourse. Perfect projection is the foundation upon which the development of the motion picture has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study of Nicholas Power, president of the Nicholas Power Company, with the result that the right to adopt the slogan, "Power's Perfect Projection," has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company, of New York, has attained a degree of popularity so great that the best source of information indicate that this company is now selling a large part of all the projection machines used on the Western hemisphere. This popularity has resulted almost wholly from its superiority in workmanship, design material and projecting qualities.

FOX OPENS CANADIAN OFFICE.

The Fox Film Corporation is the latest film company to obtain a Canadian organization in order to look after the rapidly growing picture business in the country North of "The States." A federal charter has been secured for the Fox Film Co., Limited, with offices at 12 Queen Street, East, Toronto. The Canadian general manager is Harry S. Campbell, formerly of the New England branch at Boston. Ben Abrams, of New York, is another Canadian officer, while Mitchell Granby, also of the Fox branch exchange at Boston, has been appointed the manager of the Province of Ontario. A Montreal office has also been opened and is in charge of Chandos St. John Brenon.

An active campaign has already been started by these gentlemen, with the aid of a corps of assistants, to place Fox features, from Coast to Coast, in the Dominion, and their reports to the home office in New York have been very gratifying. Tons of material, including advertising matter of every description, has been shipped to the Canadian cities to open the eyes of the public to the extent and scope of the Fox methods.

The rapid development of the field and the definite organization of the Fox Company in Canada is a source of wonderment not only to the people themselves but to the various producers who are trying to establish definite organization in the Dominion.

MILLER WRITING FOR STAGE.

"Ambition," the musical play which Ashley Miller, the author-director, wrote for his wife, Ethel Browning, and which was produced in Washington, will not be adapted for the use of a popular star of Irish dramas, as proposed by him, Mr. Milled having decided to keep it for Miss Browning, to follow her appearance on Broadway in his latest play, "One of the Least of These," which deals with the child labor problem, and is soon to be produced simultaneously with his screen version of the same original story.

CLAIRE'S FAVORITE TIPPLE.

Claire Whitney, who is in Kingston, Jamaica, working in William Fox's feature pictures, is an inveterate drinker of soda water, and finding it impossible to obtain her favorite drink in the West Indies, has had shipped her what she calls a pocket edition soda fountain. It is a regular fountain in miniature, with compartments for three different syrup flavors and a tank containing enough charged water for six glasses of her favorite beverage.

TERRISS MAKES SUCCESSFUL RETURN TO PLATFORM.

Tom Terriss, who returned to his old love, the speaking stage, in his immortal portrayal of Charles Dickens' "Scrooge," for one week only, broke all Christmas week records at the Warburton Theatre, Yonkers. The double bill was "A Christmas Carol"

HE WAS A LEADING CITIZEN OF FORT LEE, TOO.

While producing the interior scenes of "Life's Whirlpool," the new World Film feature starring Holbrook Blinn, at the Fort Lee, N. J., studios, Director Barry O'Neill needed an extra man or two of a certain type.

Assistant Director Robert Graham Jr. scouted the Jersey countryside in his car and brought in an old, whiskered party he found hobbling down the road. The old farmer was tremendously interested in the huge glass-covered studio building. As he stood inside the studio blinking at the confused spectacle of a hundred stage hands rushing back and forth, carpenters hammering and sawing at new sets, and painters plying their brushes, he turned to Graham, shifted his "chaw" of tobacco to his other cheek and asked:

"Who's buildin' this gosh-dinged greenhouse?"

MOROSCO STARS REMEMBER THE KIDDIES.

When the poor kiddies of Brooklyn receive their annual Christmas stocking at the headquarters of the "Children's Christmas for Children" organization, many of them will be surprised, upon opening their packages to find that the donators include several of the world's most prominent stars of the screen and stage, such as Anna Held, Constance Collier, Myrtle Stedman, Lenore Ulrich, Lydia Yeamans-Titus, and others of equal prominence.

Last year many children in Brooklyn were compelled to go without their anticipated present from the "Children's Christmas for Children" movement because of the fact that although thousands of packages and stockings were distributed, the demand far exceeded the supply. This year the charitable organization conducted a wide campaign to secure sufficient presents for the unfortunate children who would otherwise be overlooked by Santa Claus, and when the stars of the Oliver Morosco Photoplay Company were asked to contribute, enthusiastic response was immediately evident.

Anna Held was so happy over the opportunity to do something that she hurriedly removed her make-up after taking the last scenes of the afternoon, and rushed to a Los Angeles store, where she bought a colection of large dolls. Constance Collier arrived at the studios the morning following the day on which the idea was presented to the players, with an immense bundle of toys which she had carefully packed and shipped East. Myrtle Stedman personally prepared several Christmas stockings at her home, as did Lydia Yeamans-Titus, Lenore Ulrich and other Morosco-Paramount celebrities.

The entire lot of toys were shipped to Mrs. James Sears Waterman, founder and director of the movement in Brooklyn, who has expressed her appreciation over the wonderful open-hearted spirit displayed on the part of the stars at the Morosco film studios.

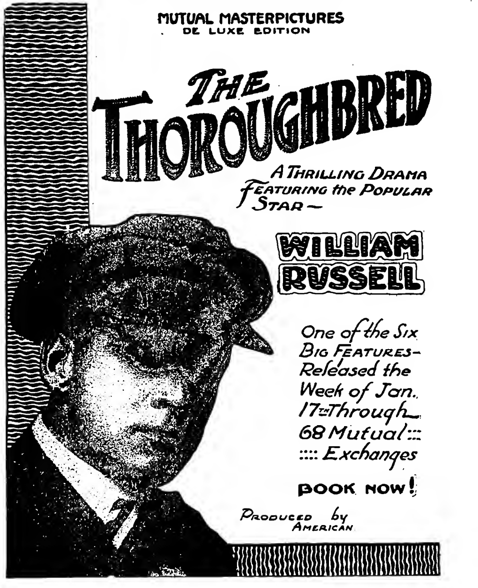
SELZNICK ARRANGES FOR FILM SHOWS ON RIVER STEAMERS.

Once more Lewis J. Selznick, vice president and general manager of the World Film Corporation steps to the front, gives the countersign and announces another forward move in the motion picture business.

Prior to the outbreak of the war, Mr. Selznick had a tentative agreement with the German Trans-Atlantic lines to install World features on the boats as part of a regular amusement bill. The conflict having knocked everything galley-west, however, Mr. Selznick is still equal to the occasion.

It is announced that when the Fall River liners and the Hudson River boats start their regular seasons motion pictures from the World studios will be shown. An ingenious device has been invented by which a sloping floor—in sections—with seats attached, can be "rolled" into place when it comes time for the entertainment, thus giving a "regular" theatre floor capable of seating two hundred people.

One dollar seats and fifty cent seats will be the tariff as at present planned. It is quite likely that the idea may be extended by Mr. Selznick to the West Indian tourist steamers and the Panama liners.



MOVIE MATTERS.

HAZEL DAWN has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company, under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Incog," were taken. The play, which is an original script written expressly for the star, combines to a greater degree than anything in which Miss Dawn has previously appeared on the screen, the elements of comedy and dramatic thrills.

During the course of this swiftly moving story the fair haired star, under the name of Nell Carroll, becomes a detective who poses as the Baroness De Veaux in order to catch some thieves. The light-fingered gentry are operating on the inside of a big country place to which the supposed baroness goes as a guest. One of the thieves, becoming suspicious of the authenticity of the "baroness," decides to pose as her husband, the Baron De Veaux.

TOTALLY DISMAYED by the announcement of the arrival of the baron, and not knowing whether or not the man is simply an imposter like herself, the detective decides to face him, acknowledge him as her husband, and rely upon chance to give her a clue. There follows a remarkable battle of wits in which each of the contestants is fully conscious of the fact that he or she is masquerading.

Meanwhile, every clue that Nell Carroll can pick up points directly at young Teddy Van Wyck, the son of her hostess, as the thief. But the worst of it is that Nell has become very fond of Teddy and that he has fallen in love with her. Nell nerves herself up to the point of sending for the police, but when they arrive, she flunks at the prospect of giving Teddy up to them, and lies to save him. That night, armed with a revolver, she trails Teddy down to the safe, prepared to catch him red-handed herself. But when Teddy flashes on the light there are two other figures bending over the sofa—Rene Lidal, the "baron," and Hodge, the butler. Teddy holds the thieves at bay until they suddenly leap upon him. As he goes down under the rain of blows, Nell, now thoroughly convinced of the innocence of the boy, shoots Lidal and brings the butler up short at the point of her revolver. She holds them until the family arrives, together with the police—then she disappears with the police without disclosing her real identity.

RETURNING to her home, she proceeds to pay off the mortgage on her home with the reward which she received for the capture of the thieves. It so happens that the Van Wycks were the people who held this mortgage, and whose threats to force a sale has been the reason for her seeking employment. Not having been informed of the cancellation of the obligation, the Van Wycks journey South to take possession of the carroll home. Here Teddy and Nell meet on very different terms, and Teddy, having found that his "baroness" was not married after all, asks a very personal question.

The suspense and tha thrilling incidents with which this story abounds, together with the comic situations that frequently arise, give Miss Dawn a splendid opportunity to display her ability to the full.

THE FAMOUS PLAYERS' production, "The Prince and the Pauper," in which Marguerite Clark stars in the dual role, is responsible for a unique occurrence in filmdom—the sending of telegraphic congratulations from the head of one feature producing concern to that of another.

After seeing the adaptation from Mark Twain's delightful story, the first of the celebrated American humorist's works to reach the motion picture screen as a feature, Jesse L. Lasky, head of the feature play company which bears his name, telegraphed to Adolph Zukor, president of the Famous Players Film Company, from Los Angeles, as follows: "Just witnessed 'The Prince and the Pauper.' Congratulations. I am most enthusiastic about the picture, which I think is a credit to Paramount, and one of the finest productions ever shown on our program. Kindly convey my compliments to Miss Clark. Your company should be justly proud of 'The Prince and the Pauper.' JESSE L. LASKY."

ASIDE from the fact that this was the first Mark Twain story to be filmed by the Famous Players the production proved of especial interest because of the technical difficulties which were presnted in having Miss Clark play both the prince and the pauper, who appear on the screen at the same time. Miss Clark's next role will be Peggy, in the Famous Players' adaptation of Madeleine Lucette Ryley's "Mice and Men."

JOE SMILEY, chief director for the new Ocean Film, became reminiscent at the Screen Club the other night. "Remember that company I had down in Havana for the old Imp?" he asked of George De Carlton. "Well, all tha men are directors now or hava been. I was the director, King Baggot was the lead. George Loane Tucker was the juvenile, William Robert Daly the heavy, the late Dave Miles the character man, and Sennett Mack 'na cast.' The women in the company were Mary Pickford, Inez Rae and Anita Hendry, afterwards Mrs. Miles."

THEDA BARA attributes her success to the whisperings of two little Billikens, each of which is no more than two inches high. Daikoku, who knocks anything into your life, and Abesu, the god of laughter ond sunshine, are the names and missions. It is a part of Miss Bara's superstitious belief that if she tells where they came from their power will lose its potency.

GENEVIEVE HAMPER, credited with having the most beautiful face of any woman, is soon to publish a book on cake making. The proceeds will be donated to one of the many funds for European war sufferers.

FEATURE FILM DIRECTORY.

EQUITABLE FEATURES.

"THE BLUDGEON" (Equitable) *Star* KATHRYN OSTERMAN, Five Reels, Oct. 18.
"DIVORCED" (Triumph) *Star* HILDA SPONG, Five Reels, Oct. 25.
"THE BETTER WOMAN" (Triumph) *Star* LEONORE ULRICH, Five Reels, Nov. 1.
"SHOULD A WIFE FORGIVE" (Equitable) *Star* LILLIAN LORRAINE, Five Reels, Nov. 8.
"THE COWARDLY WAY" (Equitable) *Star* FLORENCE REED, Five Reels, Nov. 15.
"A DAUGHTER OF THE SEA" (Equitable) *Star* MURIEL OSTRICH, Five Reels, Nov. 22.
"NOT GUILTY" (Triumph) *Star* CYRIL SCOTT, Five Reels, Nov. 29.
"THE WARNING" (Triumph) *Star* HENRY KOLKER, Fiva Reele, Dec. 6.
"CREEPING TIDES" (Equitable) *Star* ALEXANDRA CARLISLE, Five Reels, Dec. 13.
"THE DRAGON" (Equitable) *Star* MARGUERITE FISCHER, Five Reels, Dec. 20.
"THE LABYRINTH" (Equitable) *Star* GAIL KANE, Five Reels, Dec. 27.
"IDOLS" (Equitable) *Star* KATHERINE KAELRED, Five Reels, Jan. 3.

WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) *Star* HOLBROOK BLINN, Five Reels, Oct. 11.
"THE HEART OF THE BLUE RIDGE" (Shubert) *Star* CLARA KIMBALL YOUNG, Five Reels, Oct. 18.
"SALVATION NELL" (California) *Star* BEATRICE MICHELENA, Five Reels, Oct. 25.
"BOUGHT" (Shubert) *Stars* FRED'K LEWIS and ETHEL TERRY, Fiva Reels, Nov. 1.
"BUTTERFLY ON THE WHEEL," *Stars* HOLBROOK BLINN and VIVIAN MARTIN, Five Reels, Nov. 15.
"THE CODE OF THE MOUNTAINS," *Star* MOLLIE KING, Fiva Reels, Nov. 22.
"THE SINS OF SOCIETY," *Star* ROBT. WARWICK, Five Reels, Nov. 29.
"A MODERN CAMILLE," *Star* CLARA KIMBALL YOUNG, Five Reels, Dec. 6.
"THE GRAY MASK," *Star* EDWIN ARDEN, Five Reels, Dec. 13.
"OVER NIGHT" (Brady) *Star* VIVIAN MARTIN, Five Reels, Dec. 20.
"THE RACK" (Brady) *Star* ALICE BRADY, Five Reels, Dec. 27.
"THE LITTLE CHURCH AROUND THE CORNER" (Blaney) *Star* EMILIE POLINI, Five Reels, Jan. 3.

PARAMOUNT.

"BLACKBIRDS" (Lasky) *Star* LAURA HOPE CREWS, Five Reels, Oct. 14.
"THE CHORUS LADY" (Lasky) *All Star Cast*, Five Reels, Oct. 18.
"THE SECRET SIN" (Lasky) *Star* BLANCHE SWEET, Five Reels, Oct. 21.
"THE YANKEE GIRL" (Morosco) *Star* BLANCHE RING, Five Reels, Oct. 25.
"THE MASQUERADER" (Famous Players) *Star* HAZEL DAWN, Five Reels, Oct. 28.
"CARMEN" (Lasky) *Star* GERALDINE FARRAR, Eight Reels, Nov. 1.
"STILL WATERS" (Famous Players) *Star* MARGUERITE CLARK, Five Reels, Nov. 4.
"MADAME BUTTERFLY" (Famous Players) *Star* MARY PICKFORD, Six Reels, Nov. 8.
"BELLA DONNA" (Famous Players) *Star* PAULINE FREDERICKS, Fiva Reels, Nov. 15.
"MUMMY AND THE HUMMING BIRD" (Famous Players) *Star* CHAS. CHERRY, Fiva Reels, Nov. 18.
"CHIMMIE FADDEN OUT WEST" (Lasky) *Star* VICTOR MOORE, Five Reels, Nov. 22.
"GENTLEMAN FROM INDIANA" (Pallas) *Star* DUSTIN FARNUM, Five Reels, Nov. 25.
"PRINCE AND THE PAUPER" (Famous Players) *Star* MARGUERITE CLARK, Six Reels, Nov. 29.
"MR. GREX OF MONTE CARLO" (Lasky) *Star* THEODORE ROBERTS, Five Reels, Dec. 2.
"JANE" (Morosco) *Stars* CHARLOTTE GREENWOOD and SYDNEY GRANT, Five Reels Dec 6.
"THE UNKNOWN" (Lasky) *Star* LOU TELLEGEN, Five Reels, Dec. 9.
"THE CHEAT" (Lasky) *Star* FANNY WARD, Five Reele, Dec. 13.
"THE REFORM CANDIDATE" (Pallas) *Star* MACLYN ARBUCKLE, Five Reels, Dec. 16.
"THE FOUNDLING" (Famous Players) *Star* MARY PICKFORD, Five Reels, Dec. 20.
"THE RED WIDOW" (Famous Players) *Star* JOHN BARRYMORE, Five Reels, Dec. 23.
"THE IMMIGRANT" (Lasky) *Star* VALESKA SURATT, Dec. 27.
"THE OLD HOMESTEAD" (Famous Players) *All Star Cast*, Five Reels, Dec. 30.

METRO.

"DESTINY; OR, THE SOUL OF A WOMAN" (Rolfe) *Star* EMILY STEVENS, Six Reels, Sept. 6.
"THE SILENT VOICE" (Quality) *Star*, FRANCIS X. BUSHMAN, Five Reels, Sept. 13.
"THE BETTER MAN" (Rolfe) *Stars* HENRY KOLKER *and* RENEE KELLY, Five Reels, Sept. 20.
"AN ENEMY TO SOCIETY" (Columbia) *Stars* HAMILTON REVELLE and LOIS MEREDITH, Five Reels, Sept. 27.
"SONGS OF THE WAGE SLAVE" (Pop. Players) *Star* EDMUND BREESE, Five Reels, Oct. 4.
"EMMY OF STORK'S NEST" (Columbia) *Star* MARY MILES MINTER, Five Reels, Oct. 11.
"THE FINAL JUDGMENT" (B. A. Rolfe) *Star* ETHEL BARRYMORE, Five Reele, Oct. 18.
"MY MADONNA" (Pop. Players) *Star* MME. PETROVA, Five Reels, Oct. 25.
"TABLES TURNED" (B. A. Rolfe) *Star* EMMY WEHLEN, Five Reels, Nov. 1.
"PENNINGTON'S CHOICE" (Quality) *Star* FRANCIS X. BUSHMAN, Five Reels, Nov. 8.
"THE WOMAN PAYS" (B. A. Rolfe) *Star* VALLI VALLI, Five Reels, Nov. 15.
"ONE MILLION DOLLARS" (B. A. Rolfe) *Star* WILLIAM FAVERSHAM, Nov. 22.

V. L. S. E.

"THE GREAT RUBY" (Lubin) *Stars* OCTAVIA HARDWORTH and BEATRICE MORGAN, Fiva Reels, Sept. 10.
"THE MAN TRAIL" (Essanay) *Star* RICHARD C. TRAVERS, Six Reels, Sept. 13.
"THE CIRCULAR STAIRCASE" (Selig) *Stars* EUGENIE BESSERER and GUY OLIVER, Five Reels, Sept. 20.
"PLAYING DEAD" (Vitagraph) *Stars* MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.
"TILLIE'S TOMATO SURPRISE" (Lubin) *Star* MARIE DRESSLER, Six Reele, Sept. 20.
"THE DUST OF EGYPT" (Vitagraph) *Star* EDITH STOREY, Five Reels, Oct. 4.
"THE VALLEY OF LOST HOPE" (Lubin) *Star* ROMAINE FIELDING, Five Reels, Oct. 11.
"IN THE PALACE OF THE KING" (Essanay) *Star* RICHARD C. TRAVERS, Five Reels, Oct. 11.
"A BLACK SHEEP" (Selig) *Star* OTIS HARLAN, Five Reels, Oct. 18.
"THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) *Star* MAURICE COSTELLO, Five Reels, Oct. 18.
"THE RIGHTS OF MAN" (Lubin) *Star* RICHARD BUHLER, Five Reels, Oct. 25.
"THE TURN OF THE ROAD" (Vitagraph) *Star* JOSEPH KILGOUR, Five Reels, Nov. 1.
"THE RAVEN" (Essanay) *Star* HENRY WALTHAL, Five Reels, Nov. 3.
"SWEET ALYSSUM" (Selig) *Star* TYRONE POWER, Five Reels, Nov. 15.
"HEIGHTS OF HAZARD" (Vitagraph) *Star* CHAS. RICHMAN, Five Reels, Nov. 15.
"THE CAVE MAN" (Vitagraph) *Star* ROBERT EDESON, Five Reels, Nov. 20.

KLEINE-EDISON.

"THE DANGER SIGNAL" (Kleine) *Star* ARTHUR HOOPS, Five Reele, Dec. 1.
"THE DESTROYING ANGEL" (Edison) *Star* MABEL TRUNNELLE, Five Reels, Dec. 8.

MUTUAL MASTERPIECES.

"MONSIEUR LECOCQ" (Thanhouser) *Stars* WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 26.
"INFATUATION (American) *Stars* HARRY POLLARD and MARGUERITE FISCHER, Four Reels, Sept. 2.
"THE WOLFMAN" (Reliance) *Stars* BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.
"THE MAN FROM OREGON" (Mutual) *Stars* HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.
"THE HOUSE OF SCANDALS" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Four Reels.
"THE PRICE OF HER SILENCE" (Thanhouser) *Star* FLO LA BADIE, Four Reels.
"BRED IN THE BONE" (Reliance) *Star* LILLIAN GISH, Four Reels.
"THE BRINK" (Mutual) *Stars* FORREST WINANT and RHEA MITCHEL.
"THE MIRACLE OF LIFE" (American) *Star* MARGUERITE FISCHER.
"THE WIFE" (Thanhouser) *Star* GERALDINE O'BRIEN, Four Reels.
"THE SEVENTH NOON" (Mutual) *Star* ERNEST GLENDINNING, Five Reels.
"THE END OF THE ROAD" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
"INSPIRATION" (Thanhouser) *Star* AUDREY MUNSON, Four Reels.
"THE STRIFE ETERNAL" (Mutual) *Star* BLANCHE FORSYTHE, Five Reels.
"THE FORBIDDEN ADVENTURE" (Mutual) *Stars* LOUISE GLAUM and HERSHEL MAYALL, Five Reels.
"THE BUZZARD'S SHADOW" (American) *Stars* HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
"THE MILL ON THE FLOSS" (Thanhouser) *Star* MIGNON ANDERSON, Five Reels.
"THE PAINTED SOUL" (Mutual) *Star* BESSIE BARISCALE, Five Reels.

WHAT! ANOTHER "DIXIE" SONG?
YES—but from a different angle altogether than any of the others that came before it—and you'll say so, too, after you've looked over a copy of
ARE YOU FROM DIXIE?
('CAUSE I'M FROM DIXIE, TOO)
Words by JACK YELLEN—Music by GEORGE L. COBB. There have been many "Dixie" Songs, but doubt very much if one that possessed all the real qualifications from a "hit" standpoint that this does.
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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings for the final week of the year consist of "Watch Your Step," at the Forrest; William Gillette, in "Secret Service," at the Broad; "On Trial," at the Garrick, and "The Land of the Free," at the Adelphi.

FORREST (Nixon & Zimmerman, mgrs.)—The house was dark until Christmas night, when "Watch Your Step" had its *premiere*. In the cast are Mrs. Vernon Castle, Frank Tinney and Bernard Granville.

BROAD (Nixon & Zimmerman, mgrs.) — After many years' absence William Gillette returns Dec. 27, in his big success, "Secret Service." For his second week he will be seen in "Sherlock Holmes." "Her Price" contained a number of unique features that interested good sized houses last week. Emma Dunn did very praiseworthy acting as Doris Fenton; Earle Browne, as Kirk Brentwood, gave fine support.

GARRICK (Chas. C. Wanamaker, mgr.) — "On Trial" has its first local view 27. "The Birth of a Nation" concluded its highly successful stay on 25.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—"The Masked Ball," with Caruso, drew an immense throng 21. "Tosca" will be sung 28.

ADELPHI (Leonard Blumberg, mgr.)—"The Land of the Free," for the first time locally, 27. "A Full House" made its reluctant departure after nine weeks of highly profitable returns.

LYRIC (Leonard Blumberg, mgr.)—Louis Mann, in "The Bubble" continues to be a strong drawing card. The third week begins 27.

WALNUT (Edgar Strakosh, mgr.)—This house re-opens Christmas matinee, 25, with Andrew Mack in "The Irish Dragoon."

CHESTNUT STREET OPERA HOUSE (B. F. Keith management)—The film pictures of "Fighting in France" ended 25. For week of 27: "Marvelous Maciste."

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock puts on "The Old Homestead" 27 and week. George W. Barbier, director, appears for the first time this season as Joshua Whitcomb. The company did the best work so far this season, last week, in "The Charity Ball." Ted Brackett did clever work as Dick Van Buren. Ann Doherty was charming as Bess Van Buren.

AMERICAN (Soblosky & McGurk, mgrs.)—The George Arvine Stock makes its bow, 27, in "Help Wanted."

PEOPLE'S (Harry Brown, mgr.)—"The Guilty One" week of 27. "Lavender and Old Lace" drew fine houses last week. David G. Fischer and Mary Ainslie in leading roles were entirely acceptable.

B. F. KEITH'S (H. T. Jordan, mgr.)—For the last week of the year the bill is: Beatrice Herford, Mabel Berra, "The Passion Play of Washington Square," Bancroft and Broske, Mr. and Mrs. Gordon Wilde, Hoey and Lee, Holmes and Buchanan, the Kerville Family, Myri and Delmar, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 27: Norris' baboons, Miller and Vincent, De Witt, Burns and Torrance, Harry Rose, Lloyd and Britt, and moving pictures.

COLONIAL (Fredk. Leopold, mgr.)—Week of 27: Chung Hwa Four, Kluting's animals, Dorothy De Schelle and company, Melville and Phillips, Philbrick and De Veau, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—Week of 27: Slatko's Midnight Rollickers, Josefsson's Athletes, Ethel Mae Hall and company, Silbers and North, Roger (skating bear), Musical Monarchs, Patricola and Myers, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 27: "War Brides," Cole, Russell and Davis, Williams and Earl, clown seal, Quinn and Lafferty, Simons and Curtis, and moving pictures.

CASINO (W. M. Leslie, mgr.)—The Roseland Girls will be on the job 27. The Girl Trust was a gingery show, to splendid business last week. Frank A. Burt's comedy was of keen quality, and he scored a big success. Maudie Heath did some comedy work also in great style. Eddie Wallace and Edna Green did a pleasing turn that received deserved applause.

GAYETY (Jos. Howard, mgr.)—Girls from Joyland 27 and week. The Americans gave a pleasing show last week to fine returns. The two burlesques were above the average, and scored big. Uneda, in a dancing act, was the big feature.

TROCADERO (Robert Morrow, mgr.)—The Beauty, Youth and Folly Show 27 and week. The Follies of Pleasure had a dozen fine houses on hand 20-25, to witness a show fully up to the requirements. Clyde Bates' comedy is of a distinctive quality, and he got a big hand. Mac Mills, Mona Raymond, Jack McCabe and Fred Wright also displayed clever ability.

DUMONT'S (Frank Dumont, mgr.) — The real holiday spirit will be in evidence week of 27. There will be a big Christmas tree, with presents for the kiddies. Last week's features were funny burlesques of "The President's Wedding" and "The Henry Ford Peace Ship." They were put on in great style, and were full of laughs. The first part had the customary changes of songs and jokes.

ALHAMBRA, BIJOU, BROADWAY, GIRARD, PLAZA, STANLEY, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

NOTES.

B. F. KEITH'S announces three performances on New Year's Day, at 1.15, 4.15 and 8 P. M.

THE Newman travel talks on Fridays and Saturdays, at the Academy of Music, start Jan. 21.

THE Philadelphia Operatic Society sings "Pagliacci" at the Academy of Music, Jan. 27.

THE Boston Grand Opera Co., with Pavlowa, at the Metropolitan, will be heard in "Madame Butterfly" Dec. 31. "L'Encole en Crinoline" at the matinee, and "Pagliacci" and "Coppelia," on New Year's Day.

THE big moving picture house at the Southwest corner of Fifty-first and Aspen Streets, has been sold by R. J. Bebny to E. D. Channell for a nominal consideration, subject to a $25,000 mortgage. The lot measures 63x120 feet.

THE Christmas number of THE CLIPPER was voted the best ever. Many complimentary remarks were made concerning the typographical appearance and the very interesting special articles.

THE Philadelphia Orchestra will give two more free concerts at the Metropolitan Opera House, on Saturday afternoons in January. The concert Dec. 19, was an emphatic success, and the Sabbatarians had no criticism to make about it.

Reading, Pa.—Orpheum (C. G. Keeney, mgr.) the new Orpheum Players made their initial appearance here Dec. 27, with Helen Meliken and Sam Meharry in "Within the Law." "Polly of the Circus" next week.

HIPPODROME (G. W. Carr, mgr.) — Keith's vaudeville beginning 27.

ACADEMY (Phil. Levy, mgr.)—Nothing billed except burlesque day, Jan. 1.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) "Experience" opened a seven day engagement, Christmas, to large attendance, with a big advance sale.

KEITH'S (Harry E. Smith, mgr.)—Vaudeville 27-Jan. 1: Durkin's animals, Kaufman Brothers, Kelly and Wilder, Claude M. Roode, Kennedy and Rooney, Gallagher and Martin, Adroit Brothers, and Paramount pictures.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Split week vaudeville and motion pictures.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures.

STRAND, EMPIRE and CASCO, motion pictures only.

CITY HALL AUDITORIUM.—In the Municipal Organ Course, Ada Sassoli, harpist, appears Dec. 30; the Portland Men's Singing Club Jan. 6, and the Boston Symphony Orchestra 17.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount and other features.

PARK (P. F. Shea Theatre Co., mgrs.)—Yankee Doodle Girls, with Mul Clark, Dec. 27-29. Vaudeville and photoplays 30-Jan. 1.

PALACE (Wm. O'Neil, mgr.)—Rose Mary King and Chas. Dingle, supported by the Palace Players, in "Magic Pepper," 27 and week.

AUDITORIUM (Manuel Lorenzen, mgr.)—Vaudeville and photoplays.

GLOBE (Siegler Hohman, mgr.)—Wm. Fox features.

ACADEMY (Couture Bros., mgrs.)—Roller skating.

CROWN, LYRIC, MODERN, QUEEN, GRANITE SQ., EMPIRE and NATIONAL, pictures only.

Elgin, Ill.—Grand (W. B. Newman, mgr.) vaudeville Dec. 26-30. Sherman Players, in "Officer 666," 30-Jan. 1.

TEMPLE, STAR and ORPHEUM, pictures.

THE SHERMAN PLAYERS presented "Graustark," at the Fox, Aurora, Ill., Dec. 20-22, and at the Grand, Elgin, last half of week.

ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—Hyams and McIntyre, in "My Home Town Girl," Dec. 26 and week.

SHUBERT (Melville Stolz, mgr.)—"Sinners" 26 and week.

KING'S.—Willie Collier, Sam Bernard, Weber and Fields, Mack Sennett, Raymond Hitchcock, Roscoe Arbuckle, Ford Sterling, all in motion pictures, in "Fatty and the Broadway Stars," 26 and week. Also Dorothy Gish and Frank Campeau, in "Jordan is a Hard Road;" Katherine Kaelred and House Peters, in "The Winged Idol," and Fred Mace, in "Crooked to the End."

GAYETY (Dunn W. Stuart, mgr.)—Ben Welch's Show week of 26.

STANDARD (L. Reichenbach, mgr.)—Military Maids 26 and week.

SHENANDOAH (Wm. Zepp, mgr.)—"Jack and the Bean Stalk" 26 and week.

AMERICAN.—Triangle pictures.

HIPPODROME.—This house opened Christmas Day, with Curt Jones and a company of forty, mostly girls, in a big musical comedy and vaudeville revue.

PARK (J. S. Tillman, mgr.)—"Mrs. Wiggs of the Cabbage Patch," 26 and week.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—The photoplay, "The Woman's Past," 26 and week.

VICTORIA (W. C. Marcum, mgr.)—Princeton University Triangle Club appeared in "The Evil Eye" 27.

ODEON.—The St. Louis Symphony gave its usual Sunday afternoon concert 26.

COLUMBIA.—Bill 26 and week: Four Marx Bros., and company, Belle Baker, Thomas Egan, Tango Shoes, Meehan's Dogs, Willie Solar, Valentine and Bell, and the Flemings.

GRAND.—High class vaudeville.

Denver, Colo. — Broadway (Peter McCourt, mgr.) "It Pays to Advertise" Dec. 26 and week.

EMPRESS (George H. Greaves, mgr.)—Bill 26 and week: The Bonnie Sextette, Mlle. Latoy's Models, Weatherford and the Kemp Sisters, the Three Romans, Holliday and Clairo, and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"Snow White and the Seven Dwarfs" 26 and week.

ORPHEUM.—Bill 27 and week: Houdini, Genevieve Cliff, Willie Weston, the Bison City Four, Russell Mack and Blanche Vincent, Bessie De Vole and Guy Livingston, Richard Kean, and Orpheum Travel Weekly.

TABOR (W. A. Ireland, mgr.)—"The Birth of a Nation" 26, indefinite.

Colorado Springs, Colo.—Burns (G. T. Hawkins, mgr.) (Orpheum) splits with Lincoln, Neb. Bill week of Dec. 27: Caroline White, Kirk and Fogarty, Primrose Four, Nairem's canines, Lewis and McCarthy, and Novelty Clintons.

PIKE, ODEON, PRINCESS and EMPRESS, moving pictures.

THE New Princess opened after being fully overhauled, on Dec. 18. This house now seats one thousand two hundred.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) "The Garden of Allah" Dec. 30.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) May Irwin Dec. 31, Jan. 1.

TEMPLE (J. H. Finn, mgr.)—Bill week of 27: Lew Dockstader, Craig Campbell, Werner-Amoros company, Horelik Ensemble, Georgia Earle and Players, Eddie Carr, Kerr and Weston, and the Three Mori Bros.

BAKER.—Broadway Quality Stock Company presents "Help Wanted" 27 and week.

FAMILY (J. H. Fennyvessy, mgr.)—Vaudeville and pictures.

LOEW'S (I. Keun, mgr.)—Vaudeville and photoplays.

CORINTHIAN (J. L. Glennon, mgr.)—Girls from the Follies 27 and week.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) "Rebecca of Sunnybrook Farm" Dec. 26 and week, "A Fool There Was" Jan. 3-8. The Princess Stock Co. is playing to full houses.

BERCHELL (Elbert & Getchell, mgrs.)—Midnight Maids did big business 19-21.

EMPRESS (Elbert & Getchell, mgrs.)—Split week vaudeville, five acts and pictures. Four shows a day.

ORPHEUM.—Split week vaudeville, six acts, and pictures.

MAJESTIC (Elbert & Getchell, mgrs.)—Triangle and other pictures.

HARRY VON TILZER

EXTENDS HIS BEST WISHES TO THE ENTIRE PROFESSION FOR A HAPPY AND PROSPEROUS NEW YEAR, AND ALSO WISHES TO EXTEND HIS THANKS TO THE MANY ACTS WHO HELPED TO POPULARIZE HIS SONGS THE PAST SEASON.

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BEN BORNSTEIN, Professional Manager. CHICAGO OFFICE, Grand Opera House Bldg.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

SOME COMMON AFFECTIONS OF THE FEET.

Through improper footwear, through its abuse and improper selection, a number of disturbances arise that are often painful and cause a great deal of suffering. The condition of the feet is a very important matter when the health of the performer is taken into consideration.

The seed for all kinds of pedal ailments is planted in early childhood. At that age the bones, cartillages and other structures of the foot are very flexible and easily molded into various shapes. Parents pay too little attention to proper footwear in childhood. They permit children to wear pointed, high heeled and uncomfortable shoes, and the results are only too frequently very unpleasant, ta say the least.

Hundreds of performers complain of "weak feet." The describe vague pains here and there, a loss of strength, an aching, an inability to carry the usual weight, and a variety of other unpleasant manifestations.

The most common complaint is of "sore feet." This is undoubtedly due to dancing and other exertions. For the alleviation of this trouble a multitude of mostrums are advertised, more or less exploited, and the gullibility of the performer taken advantage of. For ordinary sore feet, Dr. Webb Johnson gives the following advice: (a) Rub the feet, night and morning, with alcohol containing one per cent. of salycilic acid; or (b) paint the tender parts at least once a day with a solution of picric acid in water (two grains to the ounce), or (c), after washing the feet at night, dry them and dust on them a powder composed of

Salycilic acid	2 grains
Talcum powder	1 ounce

Flat-foot is a very unpleasant affection, and is troublesome in the extreme. In this condition the arch of the foot is sagging from its normal position, dragging blood vessels, nerves and tendons with it and causing a great deal of pain and suffering. Pointed boots, rapid increase of the body weight, carrying weights beyond the usual practice, and severe illnesses that depress the muscular tone of the body, may all initiate this unpleasant condition. The treatment of this condition must, first of all, be directed toward discovering the cause of the abnormality and its prompt elimination. You may use any or all methods advised for the correction, but if you neglect to get at tha causative factor, your efforts will be fruitless. Tha strain that is found to be operative must be relieved and the weakened structures must be restored to their tone by properly prescribed exercises. The former can be attained by the wearing of properly shaped shoes—straight on the inside, so that the great toe and the fore part of the foot are not abducted, and with the inner side of the heel a quarter of an inch higher than the outer, so as to throw the body weight off the inner part of the arch on to the outer side of the foot. This alteration in the heel also makes the patient walk with his feet parallel instead of turned out. The sole of the shoe must be flat and stiff, and the heel broad, or the best results will not be obtained.

Massage of the muscles of the leg and foot are essential in restoring them to their normal tone. Couple with this the tip-toe exercises, and practice walking on the outer edge of the foot.

Many people are tormented with excessive perspiration of the feet. This is a most annoying condition. In some cases the trouble is very persistent and defies every possible method of treatment. However, tha following rules, if persistently carried out, are said to be followed by very good results: Wear low shoes, wool stockings, and dust the feet over twice a day with iodol. Use the following preparation as a wash:

Liqu. plumbi diacet.	1 drachm
Carbolic acid	1 drachm
Water	to make 2 ounces

Take a tablespoonful of this preparation, mix it with a pint of warm water and wash the feet every morning, after which dry them with a soft towel.

Bunion is another unpleasant affection of the foot. It may make its appearance in a mild or very aggrevated from. It usually begins as a mild displacement of the joint of the big toe and gradually becomes worse. If not properly remedied the joint becomes extremely painful and inflamed, and frequently the results may be extremly unpleasant. The principal cause for this trouble is some defective footwear persistently used for a very long time. In the early stages simple treatment will suffice. Suitable footwear is essential. The inner border of the shoe should be straight and the toe squared. Pressure on the inflamed or irritated joint must be relieved. In simple cases the insertion of a "toe post" (a vertical piece of stout leather so placed in the shoe as to lie in the space between the first and second toes (directing the toe away from the median line) is helpful. Where inflammation supervenes this must be subdued hy proper medicinal measures. If everything else fails, operative treatment is often followed by brilliant results. Often bunion is bilateral. The treatment must then be directed to both sides, of course.

Ingrown toe-nail is another form of trouble often encountered. The treatment for this unpleasant affection is as follows: In mild cases a small pledget of cotton should be introdnced beneath the nail, so as to raise it from its bed—the end of the nail heing cut square. If this simple measure, persistently used, will—together with dryness and cleanliness—be insufficient, the ingrown portion of the nail will then have to be removed. Occasionally the nail is grown into the flesh on both sides. In such cases, removal of the ingrown nail must he done on both sides. This operation on the nail may be done very satisfactorily under local anesthesia—by infiltrating the bed of the nail with some local anesthetic, such as cocaine or other drug.

ANSWERS TO CORRESPONDENTS.

BRONCHITIS AND ENLARGED TONSILS.

MR. L. W., Hamburg, Pa., writes:

DEAR DOCTOR: I am suffering from catarrh of my bronchial tubes and also enlarged and swollen tonsils. I am a singer, and much handicapped through this trouble. I contracted a cold last September, and despite all remedies I have used, it has not left me. I will be grateful to you and THE OLD RELIABLE for an immediate reply.

REPLY.

Enlarged tonsils such as you describe are often a source of bronchial irritation. I would advise you to have them removed. As long as your respiratory trouble is only bronchial you need not worry, because, with proper care you will get rid of your affliction. Increase your bodily resistance by proper exercise, fresh air and good food, and the use of the following—a dessertspoonful three times a day. This preparation will have a tendency to loosen up the tenacious bronchial secretion.

Ammonium chloride	2 drachms
Comp. Liccorice mixture	3 ounces

BLACKHEADS AND INDIGESTION.

MR. A. J. H., Ogden, Utah, writes:

DEAR DOCTOR: I have been bothered with pimples and blackheads for the past two years. I have taken all kinds of medicines without the slightest relief. I am a subject to indigestion and constipation, and I have been wondering whether the latter two conditions can cause my trouble. I am a constant reader of THE CLIPPER, and would appreciate your opinion in the matter through that paper.

REPLY.

Indigestion and constipation are, in fact, two of the most prolific causes of blackheads. I am confident if you will regulate your bowels and see that your digestion is all right you will get relief from the trouble. In the morning take a teaspoonful of Carlsbad salts in a glass of warm water on the empty stomach. Leave the table a little hungry at all times. Drink plenty of water. Remove the blackheads by squeezing them out after opening the pores of the face well by the application of hot towels, after which the application of the following lotion will prove serviceable:

Sodium hyposulphate	2 drachms
Sulphur	1 drachm
Rose water	4 ounces

HAIR BREAKING OFF.

"OLD TIMER," Boston, Mass., writes:

DEAR DOCTOR: My hair is breaking in alarming quantities. I am an old time actor, and I fear that I shall become bald. I would appreciate it if you would advise me through THE CLIPPER what can be done.

REPLY.

Apply the following preparation to the scalp, once or twice daily:

Salycilic acid	2 drachms
Carbolic acid	1 drachm
Castor oil	4 drachms
Spir. Vin. Rectif.	6 ounces

NASAL POLYPUS.

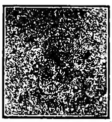
MRS. E. McD., Boston, writes:

DEAR DOCTOR: I have been troubled for the past ten years with nasal obstruction. I have never paid much attention to it until lately, when it began to bother my breathing very much. I have consulted a nose and throat specialist, who found large polypi in my nose. He advised me to have them removed. Before doing so I should like to have your opinion in the matter. I am an admirer of the Health Department of THE CLIPPER.

REPLY.

By all means have the polypi taken out. You can have them removed under a local anesthetic, and the results will be gratifying. The doctor advised you well.

ELKS, TAKE NOTICE



An appropriate gift, exact size as cut, solid gold, exquisite novelty Elk Button, sent registered to any part of U. S. A. on receipt of $1.50 in money or express order; no currency or checks received.

M. ELLIOTT

5 Baxter St., Providence, R. I.

EFFEMINACY.

INCOGNITO, New York, writes:

DEAR DOCTOR: Can something be done for effeminacy? Is there a cure? I will appreciate an answer through THE CLIPPER.

REPLY.

It depends upon a great many factors. Every case is a law unto itself and should be studied separately. Often gratifying results are obtained by treatment. At other times disappointment is the result.

WIRING OF THE LEG.

MR. G. H., Seattle, Wash., writes:

DEAR DOCTOR: A horse fell against me five months ago and broke my leg. I was taken to a hospital where they put my limb in a cast and left it there for a month. After removing it, it was found that the broken ends did not unite, and I am as bad off, if not worse, than before. I am much discouraged, and was advised to ask your advice through the Health Department of THE CLIPPER. Please tell me what to do. I am blue and melancholy, and thoughts that I always will remain a cripple are haunting me. Thanks for an early reply.

REPLY.

Whatever you do, do not get discouraged. There is hope for you, and just keep on looking on the bright side of the affair. It is not infrequently that it happens this way—and the bones will not unite after a fracture. This is due to a great many factors. First of all it is essential that one's blood is in good condition. A blood tonic will often solve the entire problem. At other times it is necessary to wire the broken fragments. You should have that done, and I am confident you will get along all right.

CHRONIC ALCOHOLISM AND HYPNOTISM.

MRS. F. L. K., New York, writes:

DEAR DOCTOR: My husband is a victim of drink. He has taken some "cures" without much relief. He will get better for a while and then "fall" again. Someone told me that hypnotism is often effective in such cases. What is your opinion in the matter?

REPLY.

Scientific men, who have had experiences with this class of cases, report successes with hypnotism in this malady. However, the results are by no means uniform. They depend upon the susceptibility of the individual—upon his eagerness to get cured, upon his general physical condition, upon the degree of the affliction and upon the persistence with which treatment is carried on. Dr. Bramwell reported brilliant successes in his hands with this method of treatment. It is, in my opinion, worthy a trial.

MOVABLE KIDNEY OPERATION.

MISS J. DE F., Cincinnati, O., writes:

DEAR DOCTORS I am suffering from a movable kidney. I can feel the kidney slip about. It has not given me much annoyance, but I was advised to have it operated upon. Would like to know what you think of the treatment of such cases. I will look for my answer in THE CLIPPER. I am twenty-nine years old and have been on the stage since early childhood.

REPLY.

In my opinion only marked degrees of floating kidney should be operated upon. If the prolapse does not give you any pain or inconvenience other than the knowledge that the condition exists, leave it alone. Of course, often floating kidneys will cause a train of unpleasant symptoms, and only in such cases do I advise operation. Otherwise a well fitted support may be all that is necessary.

STONE IN KIDNEY.

MR. P. O. I., Decatur, Ill., writes:

DEAR DOCTOR: I am an athlete and in every way well and strong. I have been suffering from a stone in the left kidney for a year. I had an X-ray picture taken which shows the stone to be of pretty large size. I have had attacks of stone colic, and they are getting more frequent and I am urinating blood. I have been advised to have the stone removed. Please advise me, through THE CLIPPER, what is best for me to do. How long will I be laid up? Is the operation dangerous?

REPLY.

Have it out by all means. About three weeks. In skilled hands you need not fear.

JUNE GARDNER—Letter addressed to Omaha was returned undelivered; CHAS. BRYOR, New York; FLORA COATTA, New York—Your letters answered by mail. THE MOZARTS, New Haven, Conn.—Sent answer to address given. Will be pleased to see your boy when in New York. GEO. MORTON, Staten Island—Many thanks for your kind words. EVELYN FRANCIS—Have sent mail to address given. PETE M., New York—You are wasting a lot of valuable time. MARK DEL., Chicago—You are playing with fire. B. N. C.—Good work.

THE BEST ARE NONE TOO GOOD FOR YOU

WE'VE GOT THE BEST SONG OF THEM ALL

WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND

BRANEN & LANGE'S Master March Ballad

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Single, Double, Trios, Quartettes and Productions

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ALWAYS BE HONEY TO ME

A Great Novelty Ditty on Style of Virginia Lee

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(THE ROAD THAT LEADS TO YOU)

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JANUARY 8, 1916 TEN CENTS

THE NEW YORK CLIPPER

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

A WONDERFUL SONG WITH A WONDERFUL PUNCH

"ALL I CAN DO IS JUST LOVE YOU"

BOSTON 176 Tremont Street. CHICAGO 145 N. Clark Street. | LEO. FEIST, Inc. 135 W. 44th St., New York | PHILA. Broad & Cherry 7th & Oliver Sts. ST. LOUIS Pantages' Building 'FRISCO

1916 ELECTED BY POPULAR VOTE 1916

BROADWAY'S VICTORIOUS CANDIDATES

NOTE—BEFORE WE STARTED OUR CAMPAIGN FOR THE SEASON 1915-16 WE WERE PARTICULARLY CAREFUL IN OUR SELECTION OF CANDIDATES, THE UNANIMOUS AND OVERWHELMING SUPPORT WE RECEIVED IS EVIDENCE OF OUR GOOD JUDGMENT.

THERE'S A LITTLE LANE WITHOUT A TURNING, ON THE

WAY TO HOME SWEET HOME

UPON MY FIRST APPEARANCE AS A CANDIDATE MY CONSTITUENTS, AMONG WHOM I CAN MENTION HUNDREDS OF THE BEST BALLAD SINGERS IN THE COUNTRY IMMEDIATELY GRASPED THE OPPORTUNITY TO GET UNDER MY BANNER, AND IT IS THEIR SCHOOLED CONFIDENCE IN MY PROMISES TO MAKE GOOD THAT I OWE MY SUCCESS AND DO HAVE MORE THAN MADE GOOD. WORDS BY SAM S. LEWIS. MUSIC BY GEO. W. MEYER.

WHEN

OLD BILL BAILEY

PLAYS THE UKALELE

WHEN IT WAS FIRST MENTIONED AS A CANDIDATE SOME OF THE OLD-TIMERS RECALLED MY DADDY'S WONDERFUL AND SUCCESSFUL CAMPAIGN OF 1905, AND THERE HAS NEVER BEEN A DOUBT IN ANYBODY'S MIND SINCE THEN BUT WHAT I AM A CHIP OFF THE OLD BLOCK. THOSE THAT STUCK TO ME ARE GETTING THEIR SHARE OF MY SUCCESS. WORDS BY CHAS. McCARRON. MUSIC BY MURRY WALLACE.

IF YOU ONLY HAD

MY DISPOSITION

MY VICTORY WAS COMPLETE AND IF THE WOMEN HAD FOR VOTES, I WOULD HAVE BEEN AN AVALANCHE. SO WONDERFUL GIVE AWAY SWEETHEARTS AND KEEP MY FRIENDS WORKING FOR SOME TIME TO COME. ALL THE TO AND FROM OF MY CAMPAIGN IS AN OLD SONG OF MY WONDERFUL MATERIAL THAT IS YOURS FOR THE ASKING. WORDS BY CHAS. McCARRON. MUSIC BY ARTHUR VON TILZER.

PUT ME TO SLEEP

WITH AN OLD FASHIONED MELODY (WAKE ME UP WITH A RAG)

WHEN THE CAMPAIGN OPENED IT WAS HARD PULLING FOR SOME OF THE BOYS BUT I WAS NOT WORRYING. ALL I WANTED WAS A CHANCE TO BE HEARD, AND WHEN THE OPPORTUNITY CAME, THERE WAS NOTHING TO IT. I SIMPLY SWEPT EVERYTHING BEFORE ME. THE FRIENDS WHO WORKED WITH ME HAVE TO CLAIM FOR REGRET. WORDS BY SAM M. LEWIS and DICK HOWARD. MUSIC BY HARRY JENTES.

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N.Y. City. CHICAGO, 128 N. Clark St.

NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL

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NEW YORK, JANUARY 8, 1916.

VOLUME LXIII—No. 48
Price, Ten Cents.

NEW "INTERNATIONAL CIRCUIT OF POPULAR PRICED THEATRES."

TO IMPROVE CONDITIONS.

Gus Hill, who has returned from a Western trip in the interest of the new International Circuit of popular priced theatres, announces that up to the present, twenty-six of the best and most up-to-date theatres in the country have been secured. Every house in the circuit must be new, clean and up-to-date in every detail, in order to comprise the finest circuit of first class theatres in America, under one managerial banner.

None but reliable, successful producers will be considered. The complete list of houses and producers, when completed, which will be in a few days, will be a great surprise to many who do not realize the determination on the part of the promoters.

The International Circuit Co. believe they are taking advantage of the best opportunity ever offered in show business.

One feature of the new management will be to take shows of the $2 sort, which have played a year in New York or Chicago, and that are considered suitable for the popular priced clientele and place them on this circuit for the second year. This plan will offer encouragement to the producer, by continuing his royalties for an indefinite term of years instead of them ceasing with the end of the New York run.

Such plays as "The Round-Up," "A Fool There Was," "Way Down East," "Arizona" and "The Old Homestead" made as much money on the popular priced time as they did in the higher priced theatres, and others of similar character must be written to take their places. Mr. Hill's object is to encourage the author to his best effort by assuring them an adequate compensation for their labors.

The new corporation, of which Gus Hill is the president, begins active operations this week, laying out the routes, assigning franchises, etc.

Mr. Hill is enthusiastic over the fact that the wheel as projected will arrange the routes in such a manner that a dramatic show of fifteen people will be enable to save $4,000 alone in railroad fare on the season.

Another innovation, and one which was suggested in THE CLIPPER recently as advisable to apply the burlesque wheel, will be the order that each house must furnish the necessary lamps and lights, also the operator, in order to avoid the expense to the company of carrying the lamps and the trouble of putting them in each Monday and taking them out on Saturday, a saving of nearly two thousand dollars on the season.

All other extras will be eliminated, making a calculated saving on the season of about six thousand dollars, part of which amount the producer can put into his production to bring it up to the required standard.

Only week stands will be played.

Labor Day next, Sept. 4, 1916, will see the birth and the opening day of this, the most perfect organization in the history of theatricals, a fact assured by the calibre of the men who are promoting it.

WASHINGTON SQUARE PLAYERS.

The Washington Square Players will give the third bill of the season Jan. 10. There will be three one-act plays and a pantomime on the new bill. The foreign play to be given is "The Tenor," a comedy by Wedekind, translated from the German by Andre Tridom. This will be its first presentation in this country. Helen Westley, Frank Conroy, Walter Frankl and Ralph Roeder have the principal parts. In "The Clod," by Lewis Beach, will be seen Josephine A. Meyer, Robert Strange, Edward J. Ballantine, John King and Spaulding Hall. "The Roadhouse in Arden," by Philip Moeller, author of "Helena's Husband," is described as a whimsicality. Noel Haddon, Helen Westley, Roland Young, Walter Frankl, Edward J. Ballantine and Frank Conroy will appear in it. The pantomime, "The Red Cloak," is by Josephine A. Meyer and Basil Lawrence. Among those in it are: Lydia Lopokova, Florence Enright, Charles Edwards and I. H. Freedman.

BICKNEY AND GIBNELL.

MORE CASH FOR CARE OF ACTOR.

Following a hearing last week, Josiah T. Marrack, referee, said he would recommend the appointment of a committee of the person and estate of Hawley Chapman, the actor, who has been confined in Dr. D. A. Harrison's sanitarium at Whitestone, Queens, L. I., as insane for the past twenty-three years.

NEW EFFORT AGAINST MOVIES.

The managers and playwrights are still trying to beat the film men on their own ground. "Her Price," put on in Philadelphia last week, is by Lottie M. Meaney, is a piece of fiction acted out before the audience and played, moreover, on a small revolving stage, the scenes changing frequently in the three acts.

ARBUCLE HOST AT DINNER.

Maclyn Arbucle, with "The New Henrietta" company, gave a Christmas dinner at the Menger Hotel, in San Antonio, Tex., and appeared in the role of Santa Claus for the Rotary Club's Christmas Tree Celebration. He also was a guest of honor at the newsboys' dinner given at the St. Anthony Hotel, that city, during the engagement.

SARA DIEHLY, the dancer, has left "A World of Pleasure," at the Winter Garden, and is reported to have sailed for Spain.

ARE YOU AN "EASY MARK"?

It is an inherent characteristic of humanity, generally speaking, to strive to "get something for nothing." This makes them an easy mark for the silvery-tongued promoter of worthless enterprises and the tricksters floating worthless stocks on a gullible public. In most cases the increase of the capital stock of a small concern is a sign of weakness and a WARNING SIGN to would-be investors to look carefully into the assets of the concern and ascertain *what is back of the stock* before investing their money. One of the schemes frequently employed is for a man engaged in a small business with variable success to gather together a few friends and acquaintances and form a corporation, without any holdings of real estate or any other assets except the uncertain profits which may accrue from the business. If the laws of his State are too stringent to permit the launching of such a shady enterprise, there are other States where he will have no difficulty in obtaining a charter. He then offers shares of stock for sale, being careful to retain a sufficient number of shares to give him control of the business.

Now, if the business lags and creditors are clamoring for payment of their bills, or, if the controlling interest in the business is in want of ready cash, the next move is to *increase the capital stock* of the company and the "Easy Marks" are induced again. This goes on until the limit of increasing the capital is reached, and then it is very convenient to go into bankruptcy and pay their creditors five or ten per cent. of their claims. Do the stockholders get their money back? Not much!—it never was intended that they should.

To carry out this scheme successfully all kinds of misrepresentation must be resorted to—the earning capacity of the business is grossly exaggerated, the high character of the officers and principal stockholders is pointed out with the object of impressing you with the belief that an investment in it is perfectly safe. Glowing advertisements will tell you to grasp this opportunity, as only a limited number of shares will be offered, and only a very short time will be allowed you to decide. And to further impress you with the belief that there will be a great rush to secure these shares, you are told "in the allotment of shares priority will be given to the orders as received." There you are, Mr. Easy Mark. It may appeal to your vanity to be able to say "I am a stockholder in that concern," but you will wake up some time and realize that you are only (in slang parlance) a "SUCKER."

CHILDREN ACT.

Fifteen actors and actresses, now guests of the Actors' Fund Home at Staten Island, were guests of honor at the performance of "Pinafore," given at the Lyceum, Friday afternoon, Dec. 31, by the Junior Art Society, the juvenile branch of the Theatre Assembly. This performance of "Pinafore" was in no way a part of the national campaign to raise a million dollars for the Actors' Fund, but a New Year's gift from the children themselves direct to the Actors' Fund of America, of which Daniel Frohman is the president. Mr. Frohman kindly donated the theatre for the afternoon.

Cast: Josephine, Minnie May Belcher; Ralph Rackstraw, Ethel Meeder; Sir Joseph Porter, Herbert Gunther; Captain Corcoran, Paul Roberts; Dick Deadeye, Allen Davison; Bill Bostay, Charles Plough; Bob Bechet, Ralph Murray; Tom Tucker, Jack Chegan; Sergeant of Marines, Edward de Grandmont; Hebe, Rosetta Rich; Little Buttercup, Florence Bothest.

HAMMERSTEIN'S EQUITY SUIT IS OFF.

RECEIVER DISCHARGED BY ORDER OF COURT.

CREDITORS CAN SUE.

The friendly suit in equity brought March 30 last by the American Seating Co. was brought to a climax last Thursday, Dec. 30, when Judge Hand, in the Federal District Court, granted a motion to discharge I. M. Dittenhoefer as receiver.

The suit was originally filed in an effort to adjust Hammerstein's affairs, but in the opinion of Judge Hand the effect of the suit, whetever its original purpose, was merely to protect Hammerstein from the creditors without giving them the right entitled under the bankruptcy law.

Dittenhoefer will vacate as soon as his accounting has been approved, which must be filed by Jan. 10.

IN BANKRUPTCY.

The Toy Theatre Company, which has been operating the Toy Theatre, in Boston, largely for the benefit of students of the drama, has filed a voluntary petition in bankruptcy in the United States District Court. The liabilities amount to $17,468, and the assets to $1,131. The management states that the court of proceedings will not affect the future of the theatre.

FANNY WARD WEDS.

Fanny Ward was married, Dec. 29, to John Dean, her leading man, at the home of Mr. and Mrs. Thomas Meehan (Frances Ring), in Hollywood, Cal., by the Rev. J. Meyers.

LAUDER'S NEW PLAY.

"Jimmy," the new play that Harry Lauder will be seen in, is rounding in shape, and will be presented in the Copley Theatre, in Boston, Jan. 8.

EMPRESS, PRINCE ALBERT, SASK.

The special attraction at this house for the first three days of the week ending Dec. 25, was the Oliver Eckhardt Co., playing "Within the Law" on Monday, "Girl in the Taxi" Tuesday and Wednesday matinee, and Wednesday night, "Way Down East." The Eckhardt Co. expects to make a return visit shortly.

For the remainder of the week high class feature pictures were the attraction. The Bostonian Opera Co. are billed for the week of Jan. 17. The management will run high class feature pictures when road shows and vaudeville are not procurable.

HERZ AND BENRIMO GET SHOW FROM SHUBERTS.

The Messrs. Shuberts, who have had considerable trouble with "Ruggles of Red Gap," their recent production, have sold their interests to Ralph Herz, the star, and J. H. Benrimo.

The show will continue at the Fulton Theatre.

BUFFALO BILL TO ACT.

Wm. F. Cody (Buffalo Bill) will make his reappearance on the stage at the Leavitt testimonial at the Manhattan Opera House, Jan. 11, in "The Prairie Waif."

HIPP'S GREAT RECORD.

The Hippodrome is not a thing of the past as some people would like to think.

Last week the receipts totaled something like $70,000, the largest in the history of the amusement palace.

HARRY FOX has made an unqualified hit in "Stop! Look! Listen!" now in its second big week at the Globe Theatre, New York. Fox carries the comedy burden of the show.

LAWRENCE McCLOSKEY is writing a three act play of American life entitled "Held Up." One scene shows a busy day around Herald Square.

ELSIE JANIS,
Making her re-appearance in vaudeville at the Palace Theatre this week.

ANNA HELD GETS JUDGMENT.

Anna Held obtained a judgment in the Supreme Court of New York last Tuesday, Dec. 28, for $4,017, against John Cort, the manager. Miss Held claimed Mr. Cort had given her two promissory notes to her order under date of June 2, 1914, for $3,000, payable within six months. Another note for $1,700 was also made payable in three months.

Neither was met at maturity, it is stated, and Miss Held placed the matter in the hands of her attorney. Mr. Cort agreed some time ago to pay a certain amount each week. He paid about $1,100 then defaulted in the payment of the balance. Miss Held then got judgment for the balance, with costs.

Mr. Cort may appeal.

JOHNSTOWN'S GRAND.

Plans have been formulated whereby Johnstown is soon to have one of the most modern theatres in Central New York. According to the plans of Manager Joseph A. Colin, of the Grand Opera House there, that theatre is to be practically razed in the interior and rebuilt, redecorated and remodeled, while the seating capacity wil be doubled.

The Grand was erected twenty-six years ago. The present officers of the Johnstown Opera House Co. are: President, Frank Bagaski; vice president, Harry W. Howell; secretary and treasurer, Joseph A. Colin.

When completed the New Grand will be in line for producing the biggest plays of the day.

VIOLA ALLEN ILL.

James K. Hackett was compelled to postpone the opening of his production of "Macbeth" in Atlantic City last Thursday, 30, on account of the sudden illness of Viola Allen, his co-star.

At the Hackett office it is said that Miss Allen is not seriously ill, just a slight attack of grippe. The opening date will be announced later.

HILLIARD COMES BACK.

Robert Hilliard will make his "come back" to the New York theatregoers about the middle of January.

He will present, in the Maxine Elliott Theatre, "The Pride of Race," a new play written by Michael L. Landman.

SHOWMEN'S CHRISTMAS TREE.

The celebration of the showmen's Christmas with a tree at the Gunter Hotel, with a real circus, concert, side show, banquet and other features, made one of the best celebrations of its kind ever held in the city. Throughout the day many thousand people visited the hotel, including the orphan children of the town, and participated in the Christmas tree celebration, the children and guests of the hotel and showmen receiving many presents. The celebration culminated in a banquet at the hotel, with H. B. Potter as toastmaster, who said: "San Antonio is acknowledged Winter headquarters of showmen in America, and declared it has gained that position as a result of the Christmas celebration," said Mr. Porter "No matter where you are in the United States you find show folks talking of this event, and expressing regrets that they are among the unfortunate who could not be present. A secure niche in annals of the show world has been carved for San Antonio by reason of this unique gathering."

Manager Percy Tyrrell, of the Gunter Hotel, was given much credit, and received enthusiastic thanks from the show people for his efforts and assistance in making the affair a success.

In the absence of Mayor Brown, S. C. Eldridge, representative of THE NEW YORK CLIPPER, delivered a thoroughly appreciative address of welcome, and made the show people feel that they were not alone welcome, but were a part of the community of San Antonio, and that they were friends of San Antonio, and that the San Antonians were their friends.

CHARLES EMERSON COOK, for many years press representative for David Belasco, and more recently with the Vitagraph Company, has opened a general publicity bureau, in connection with Beulah Livingstone, George Vaux Bacon and W. Spencer Wright.

CRESCENT THEATRE CO., of Ithaca, Inc., was incorporated at Albany, N. Y., Dec. 30, with $100,000, by Frank W. Grant, John B. and Fred B. Howe, 109 Orchard Place, Ithaca.

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

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CHARLES HARRIS will open a film office in Kansas City, Mo.

AL. STRASSMAN goes ahead of William Harris Jr.'s "Bunny" company.

NINA NAPIER, Dan Baker and W. J. McCarthy are to leave the cast of "Katinka."

"JOYLAND" was cabled a success, at the London Hippodrome, by Albert de Courville.

"THE BIRTH OF A NATION" concluded its long run at the Liberty, Jan. 2.

AN added novelty this week in the Fifth Avenue scene in "Hip-Hip-Hooray!" is the boy violinist, Max Gladstone.

FREDERICK WARDE gave an interpretive recital of Shakespeare's "Hamlet," at the Academy of Music, Brooklyn, Dec. 30.

KATHERINE BROOKS has been added to the cast of "David Garrick," to be revived at the Booth, New York, Jan. 6.

THE PRINCETON TRIANGLE CLUB, at the Waldorf-Astoria, on Jan. 4, presented "The Evil Eye," a musical comedy, for two performances.

"THE SPRING MAID" has been revived by Andreas Dippel, for a tour of those cities that have not seen it.

MME. MELBA, who appeared Jan. 2 as the guest star of the New Year's Festival arranged by Charles Dillingham at the Hippodrome, had for her soloists: Beatrice Harrison, 'cellist; Gaston Sergeant, basso, and Bank St. Leger, accompanist.

MAUDE ADAMS will give eight final performances of "Peter Pan" at the Empire, New York, this week. On Jan. 11 Miss Adams will shelve "Peter Pan" for another year, re-appearing that night for the first time in ten years as Lady Babbie, in "The Little Minister."

"THE GREATEST NATION" was placed in rehearsal last week by William Elliott, who is co-author in collaboration with Marion Crighton. Mr. Elliott himself will play the leading male role, supported by Mme. Yorska, R. J. Radcliffe, Rowland Buckstone, J. Hooker Wright, Clarence Handyside, Thomas F. Gunn and Sidney Mather. The opening performance is announced for Jan. 17 at the Shubert, New Haven, Conn.

THE COMPANY that has been presenting "Kick In" in London, returned to New York last week.

A. H. WOODS will shortly place in rehearsal a new three act play, entitled "Poola," by William Anthony McGuire.

PETE WISER returned from England Dec. 28. He had been playing the salesman in "Potash & Perlmutter."

ETHEL LEVY has replaced Gaby Deslys, in Alfred Butts' production of "Stop! Look! Listen!" in London.

EDDIE MACK, the theatrical tailor, they say makes sartorial raiment for half of the leading men in the movies.

EDNA WALLACE HOPPER was delayed in making her departure for the United States, from England, but cabled that she would follow on the next steamer.

EMANUEL REICHER has granted permission to a number of the members of his company to make special matinee presentations of important plays during the season.

WRIGHT HUNTINGTON has finished his first screen appearance under the direction of the Triumph Film Company, to be released Jan. 10 as "Behind Closed Doors."

GABRIELLE DORZIAT is to be the next visiting star at the Theatre Francais. She may soon appear in vaudeville in a sketch by Edward Knoblauch.

THE ANNOUNCEMENT of marriage of Inez Plummer, who last appeared in New York in "The Last Laugh," to Paul Dickey, the playwright, was made last week.

THE KNICKERBOCKER THEATRE will be taken over for a night during the latter part of January by the Metropolitan Alumnæ of Vassar College.

GEORGE VIVIAN, manager of the Punch and Judy Theatre, is spending the holidays with his wife at the Laurel House, Lakewood, N. J.

AN ACTOR recently applied to Charles Hopkins, at the Punch and Judy Theatre, as an understudy to the highly ornate parrot, "Captain Flint," which has excited so much comment and admiration in "Treasure Island."

"BLACK MAIL," Princess Troubetzkay's play, is given its first showing by the Shuberts, in Hartford, Conn., this week. Lucille Watson, Regina Wallace and Harrison Hunter have important roles in it.

MARGARET ANGLIN, assisted by Livingston Platt, will give in St. Louis early in June a series of outdoor representations of "As You Like It," on a terraced stage. There will also be a dancing green, on which Elizabethan dances will be given.

MARGARET MACNAMARA returned to the cast of "Alone at Last," from which she had been absent during the past week, Dec. 29. Her place was taken by Beth Lydy, a young woman who is on the Shubert list of possible prima donnas.

THE JUNIOR PLAYERS of the Neighborhood Playhouse gave an extra performance of Netta Syrett's play, "The Gift of the Fairies," Sunday afternoon, Jan. 2, and at night, in the little Grand Street Theatre, Constance Ramsey Gideon and Henry L. Gideon gave a recital of folksongs, and the Toedt Quartette rendered an instrumental program.

R. A. JOHNSON, veteran manager and advance agent, was stricken with paralysis Dec. 24. Mr. Johnson has been associated with Sanford Dodge for several years as advance agent and manager, and was working in that capacity at the time of his affliction. A. C. Godfrey, an experienced agent, was immediately summoned to take his place. He will be glad to hear from all friends at 382 Sixth Street, Milwaukee, Wis., care of Sanford Dodge.

ED. FOX, formerly of Lorens and Fox, will join Leon Miller in a new act, in one.

KID McCOY (Norman Selby), the ex-pugilistic champion, is now a picture actor with the Triangle Film Corporation.

SAM RYAN, who used to be half of the old time vaudeville team of Lewis and Ryan, is doing well acting for the camera at present.

A NEW burlesque house is being promoted for the section lying in and around Flatbush Brooklyn.

IRENE OLSEN, the cabaret entertainer, is in her fiftieth week at Churchill's, on the Gay White Way.

FRED G. BERGER has severed his connection with the Columbia, in Washington, and has taken over the management of Poli's, in that city.

MARCELLE, of the Wm. Fox Film Company in Jamaica, spent the holidays in New York, and left for the South, Tuesday, Jan. 4, to do more posing.

"RAGGING THE SCALES," a new and peculiarly novel musical composition, was utilized as exit music (for the audience) in ten New York theatres last week.

FATTY ARBUCKLE and MABEL NORMAND, the favorite Keystone funsters, are due to arrive in the big town from Los Angeles, in a couple of days.

JESSE LASKY has all but forsaken vaudeville producing for the more profitable business of making pictures. The Lasky vaudeville productions are few and far between these days.

BILLY QUIRK, president of the N. Y. Screen Club, intends to take a flyer in vaudeville shortly. Billy McKenna is fixing up a monologue for Quirk's debut.

WALTER DONALDSON, this Brooklyn song writer, is framing up a vaudeville act. He's looking around right now for a couple of good songs for his act.

WRIGHT HUNTINGTON and LIONEL BARRYMORE have sold to the Gaumont Company their original scenario, called "The Missing Sapphire." It is possible that Mr. Huntington will play a leading role in the picture.

HARRY MAINHALL, the picture playwright, is hard at it, making everything dramatically available into celluloid entertainment. After finishing "The Red Colonel" for the Pyramid Co., Mainhall threatens to picturize the telephone book and *Bartenders' Guide.*

ALEX. E. BEHFUSS, vice president of the California M. P. Corporation, is in New York in the interests of his concern. Behfuss brought the California Corporation's latest production, "The Unwritten Law," all the way from Frisco with him.

MARIE DORO has been signed to appear in films of the Lasky Feature Play Co. for a period of years, work to begin immediately upon the expiration of her contract with the Famous Players Co. Miss Doro and her husband, Elliott Dexter, recently returned to New York from the Coast.

CHARLES HOPKINS, director at the Punch and Judy Theatre, is being deluged with applications from ambitious ingenues who want to play the part of Little Jim Hawkins in the special "Treasure Island" company, which is being gotten together for a tour of the larger cities of the Middle West.

RICHARD M. FIELD and FANNY LYDIA DAVENPORT SEYMOUR will be married Jan. 8. Mr. Field, a non-professional, is the grandson of R. M. Field, who for years directed the famous old Boston Museum. Miss Seymour is the daughter of William Seymour, the well known stage director, and is a niece of Fanny Blanche and Edgar Davenport. She has taken part in many of Boston's amateur theatricals.

PALACE.

ELMER F. ROGERS, MGR.

The Palace, always alert to show real novelty to their patrons, is presenting a program this week that comes nearer being perfect vaudeville than many shows seen here for some time.

As a headline feature, one of the real treats of the season, is Elsie Janis making her first appearance on this style of entertainment in several years. If anything, Elsie has improved with years. Her impersonations are works of art, each one given with exactness.

She is still the great little show woman as of old, offering just enough so as not to tire her audience, and bowing off without offending anybody.

Monday evening she gave no less than ten impersonations of well known stage people, and as far as the audience was concerned could have given as many more. The reception that greeted her shows how this clever and talented young woman has endeared herself with the public. (See New Acts).

Of the regular bill, Ed. Flanagan and Neely Edwards, presenting their newest act, entitled "Off and On," a sequel to "On and Off," walked away with the show. These boys have already shown this sketch to the Palaceites, and it was little short of wonderful that they went over so big. Talent will show every time. The idea is original, and as both boys can dance, something surely would be wrong with the audience if they didn't go over big.

Second honors went to Ralph Riggs and Katharine Witchie, who are a special feature with "The Princess Pat" company, now playing in the city, and who were induced to show their several new dances in vaudeville. Dancing begins and ends with this clever team, both possessing the requirements to make them finished artists in their line. A splendidly arranged routine of their own conception of the up-to-date dancing was given, and the team proved big favorites.

A sketch entitled "Petticoats," with one of those surprise finishes, is presented by John H. Hymer, with Grace Dunbar Nile and a capable little company. It is full of humor and funny situations, and, best of all, well acted. Miss Nile did excellent work, as do also Ruth Hart, Carol Ralston and Paul Stantion.

The handicap of following Miss Janis didn't seem to bother Gertrude Vanderbilt and George Moore a bit, as they won out hands down. Here is an act that, for costuming and versatility, many dancing acts could take a well intended lesson. Moore has greatly improved, in fact he is developing into a really good comedian. Miss Vanderbilt, from the days of her musical comedy experience, has always been looked upon as a capable dancer. Both were big favorites with the Monday night audience.

A real honest to goodness comedy hit was scored by Al. Lydell and his company, offering, "A Native of Arkansas." There's enough good laughs in this short sketch to supply a full three act play. Lydell does almost all the hard work in getting the audience, with good assistance from his two partners, Lida Lydell and Mr. Bogues. An eccentric dance executed by Al. for a finish, was a scream, and demonstrated that he is some dancer.

The Three Steindel Bros., in a concert and variety turn, had number two position, a spot that just suited them, and filled in nicely. Piano, 'cello and violin playing is the form of entertainment these boys hand out, and that the audience like them was attested by the applause that greeted their efforts. The act opens with all three playing a high class operatic selection that got them in trim. Then each one gives a solo singly, which constitutes their concert work. They get down to real work after this and give real vaudeville, playing several up-to-date popular songs, with good results.

The Two Tom Boys, offering a capable knockabout acrobatic act, open, and but with one fault are as good an opening act as has been seen here. The girls starting with a song, for what reason is hard to say. It was a handicap that took them some time to overcome; in fact, nearly "crabbed" their performance. But they finally got their audience, and went big with their tomfoolery.

The much heralded Gara Zora, exponent of symbolic dances, made her initial appearance, and although in the closing position it can be truthfully said that she held them seated until the last scene in her noteworthy performance. She is about the best of this style of dancers that the Palace has shown, and deserved all the success she received. (See New Acts). *Jack.*

S. Z. POLI is suing Luther Keller for $20,000, over a building deal in Scranton, Pa.

COLONIAL.

AL. DARLING, MGR.

The show was re-made after the Monday matinea. Considerable shifting was found necessary owing to certain program difficulties. The changed sequence of numbers made the bill play rather awkwardly, and caused at least one five minute stage wait, filled in admirably by Julius and his merry little band of melody makers.

The changing about started with the pictures, which were switched from first to last place. Instead of the customary topical film utilized to open the show, Adelaide Herrmann was designated to break the ice.

Adelaide Herrmann is the widow of the famous magician, Herrmann the Great. There is little to the offering outside of this "name" asset, most of the tricks consisting of the crudest sort of mechanical illusions. The usual "cabinet" effects are presented, with their familiar "appearances" and "disappearances," seen all too often season after season. The scenery carried by the turn, including a number of hanging pieces, wings and drops, is very poorly painted. Several of the pieces hung down stage are a positive affront to the eye. The finishing trick sent Mme. Herrmann off to a good hand, however, and somewhat redeemed the act, generally speaking.

Bond and Casson, a man and woman singing and dancing combination of the conversational type, suggest, through their manner of working, a most recent graduation from the ranks of the "merry-merry" of some Broadway musical show. The act is long on class and short on talent. A little repose might be attempted by the male member of the team while vocalizing. The act replaced Santley and Norton, and pleased in the hard spot.

Werner and Amoros company, four men, who juggle dexterously, play musical instruments with a large degree of skill, and include in their act a fair female impersonation, some tiresome continental comedy, and a great "Chaplin" imitation, filled in a twenty minute entertainment period to everyone's entire satisfaction. The plate catching is one of the act's feature tricks. It brought to mind Harding and Ah Sid and Mlle. Olive when vaudeville was variety, and Tony Pastor's was on Fourteenth Street.

Kathleen Clifford is doing the best act of her career right now. The clever little protean artiste stands at present almost without an equal, with the possible exception of Miss Tempest, of Tempest and Sunshine, when it comes to the male impersonation thing. "Araby" is not for Miss Clifford, however, and the proof of the pudding was shown in the fact that the "Gilbert the Filbert" and other non-familiar song numbers scored the greater hit by far. Kathleen Clifford is a picture well worthy of remembrance, in boy's clothes. She has "a way with her" and a personality that gets right over the footlights. Too bad, though, her "voice" isn't a regular voice.

Wm. B. Mack and company presented "Around the Law." The act is clumsily constructed and needs a "set." The histrionic talents, admittedly big, of such a genuine character artist as W. B. Mack, it seems, should be considered worthy of a decent vehicle. The playlet in use at present is obviously mechanical and very ordinary melodrama. Joseph Robison and Edward Hemmer make convincing "cops;" George Roberts is legitimate as the District Attorney, but Eleanor Hicks overacts badly as a female "stool pigeon."

Alice Eis and Bert French pleased in a dancing pantomime called "The Lure of the North." It's one of those near vampire affairs so popular three or four years ago.

Harry Gilfoil, perennially youthful in his attitude toward life, made his customary success in the "old roue" type, and scored with the imitations. Gilfoil's act is different, and he always gets it over apparently.

Bonnie Glass and Signor Rodolfo danced the modern dances with the aid of their own orchestra. (See New Acts.)

Hoey and Lee were on too late, and "flopped" with a dull thud. The boys are doing a poor routine of talk, and need an act right away if they are to live up to their past big vaudeville achievements. The present routine of comedy conversation is hopeless. *Harry.*

Royal (C. C. Egan, mgr.)—Business here is good. This week: "The Highest Bidder," Ruby Norton and Sammy Lee, Josie Heather and company, Tom Mulane, Holmes and Wells, White and Clayton, "The Little Shepherd of Bargain Row."

THE LAMY BROTHERS, skaters, open at the Hippodrome, New York, this week.

AMERICAN.

CHAS. POTSDAM, MGR.

A good house appreciated the good bill at the matinee beginning Jan. 3.

Williams and West opened the show as a pair of Wild Westerners. The lady sopranoed a nice opening number. It's a juggling act, the big feature of which was the man catching eight cannon balls from the flies, released in rapid succession by the lady in charge of the string. Good.

A rather out of the ordinary turn was that of Elwood and Snow, ventriloquists of the male and female persuasion. The man was excellent; his enunciation especially was good. The lady was lacking in this. The finish of the act was a duet by the "dummies," which was very well received.

Bert and Hazel Skatell. You'll never guess their line of work, so we'll tell you confidentially. They're skaters. Not the ordinary kind. They are terpsichorean artists. One of their features is a "soft skate" song and dance. A cracking good act.

Rogers, Hughes and Franklin's singing act had much merit. The boys all have personality, which is a pretty good thing to have in show business. The act was nicely dressed and the piano nicely played.

Then came the feature act, Singer's Midgets; all humans of immature stature, except the elephants, who seemed almost human.

The little ones make their appearance in coaches drawn by ponies. Then they get to work. They sang, they danced and played the banjo, and went through some marching evolutions that would do credit to James Gorman. A couple of the boys contributed an amusing boxing act; another lifted as high as 192 pounds net, and without a net. The elephants were unusually sagacious and performed several entertaining feats.

It is but just to say that the success attained by this act was purely legitimate and not from sentimental reasons.

The act of Etta Bryan and company was much better than the acting. Miss Bryan's attempts at childish prattle were unnatural. The young man was better, and the old man was best.

Marie Fenton sang a number of up-to-date songs splendidly. Miss Fenton has an attractive manner and wins you by legitimate methods.

The Leach La Quinlan Trio, two girls and a man on the slack wire. Not the least important part of this act is the teeth of the three, used to hold the wire. Very well received. So it should have been. *Le Roy.*

PROSPECT.

JOS. GREENWALD, MGR.

A bill full of comedy interest was enjoyed by those here Monday night, Jan. 3.

Gartell Bros., one in blackface, gave a skatorial act, preceded by some old pokes. With only a single dance on skates, following so much comedy falling the audience felt sort of buncoed.

James Kerney and company provided a number of laughs with their comedy sketch. The lines of the old man servant were all laugh-getting, and he gave a very good performance.

Norton and Dixie, two girls, offered a song act which went over big. They open with "Is There Room For Me 'Neath the Old Apple Tree?" then one of the girls sang "What a Wonderful Mother You'd Be," and won due appreciation. The other girl changed to male attire and rendered a "suff" song, and they finish with "If You Only Had My Disposition." The act was well dressed and pleased.

Hendricks and Padulla, in songs and piano, were a pleasing duo. The woman had a very fine voice and attractive personality, and the man, although he sang well, was rather dull. Their pianologue was enjoyed.

James Kennedy and company, in a dramatic comedy sketch, which had entertaining qualities, gave satisfaction. The sketch winds up with a proposal by the girl, which, being Leap Year, was very *apropos.*

Arline and Alexander furnished agreeable entertainment with their comedy songs. The man's playing on violin made of cigar box, impersonating a child reciting, was well received, and the finish, in kilts, in Scotch song and dance, was amply applauded.

Ali Rajah, in a telepathic act, gave a worthy exhibition of her skill.

The Doughertys, man and woman, both "nuts." scored quite a hit. Their imitation of melodrama got many laughs, and the applause at the conclusion of their act should have pleased them.

La Reine Hamil and company, in an electrical experiment act, received lots of applause. The "volunteers" provided the laughs. *Emil.*

COLUMBIA CONCERT.

Good houses at both shows Sunday, 2, at the Columbia, New York.

The Holman Brothers presented comedy bar work, in evening clothes, using a number of comedy effects, including a trick dog. Their bar act was full of astonishing features.

Bert Murphy, in blackface, brought on a live dog, and sang a song about "This Dog." After a little dog talk and a "ramble" abount jail, he sang "He's in the Jail House Now," and then a comedy run around the stage with diminishing speed and then did some acrobatic dancing and a comedy bit of taking off his coat, to good applause.

Lora, a pretty woman, in a big parrot figure on a perch, talked parrot and told correctly the names on the cards placed in a box by the demonstrator. She then appeared as herself before a large drop, carrying long rows of figures corresponding with numbers on cards distributed among the audience, and blindfolded, read the numbers without a miss.

Fentell and Stark, a bright couple, started with a song about "What a Wonderful Home that Would Be," then they danced. Mr. Fentell sang "I Wonder," and Miss Stark sang about "The Flower and Bumble Bee," both finishing with "Take Me to that Ball," doing a cake walk that earned them great rounds of applause.

"On the Veranda" was a skit put on by three girls and three college boys, full of youthful vim and exuberance. The main theme was the art of making love, taught to the bashful boy of the three by one of the other two who had mastered the art. After a series of songs and dances, the act ends with the bashful one being initiated by his girl, under the light of a table lamp, for a comedy finish. The hit of the act was the acrobatic dancing of the third boy. One of the girls was also strong on the high kick.

Vio and Lynn, two street violinists, played a harmonious selection on the classic order, then "Lonesome Melody" with good trick playing, with the bow held in the mouth and otherwise. The "Poet and Peasant" overture did not suffer any by being played by one of the boys, with the bow held between his knees. Then came the rube fiddler and a dancer, and they finished with both dancing, and one holding the bow for the other's manipulation of the violin.

Tate's "Fishing" was a good comedy number, with a great supply of liquid bait, the funny handling of the boat and the rods and lines, and the final explosion with the shower of fish.

Bernard and Phillips made a big hit, Mike with his agitation of the ivories, and Phillips with his several character songs, put over in excellent voice, including "Put Me to Sleep With an Old Fashioned Melody," "Chinky, Winky, Blinky Chinatown" and "My Mother's Rosary."

The Cole Family of three girls and two men did excellent work on the mat in the way of acrobatics, also on the tight wire, with two high, double balances, wheelbarrow effect, hurdling and other clever tricks.

A picture completed the show. *Mill.*

Alhambra (Harry Bailey, mgr.) — The first bill of the new year offers: Emma Carus and company, Lew Dockstader, Harry Green and company, Anna Laughlin and William Gaxton, Dorothy Toye, Willard, Wood Bros., Ethel Clifton and Brenda Knowles, and Sunar Arabs.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—The past two weeks have been record breakers. The bill first half of week: Rober elephants, Crawford and Brodrick, Jennings and Evers, Dora Ford, Levert and Levert, Snyder and Buckley, Brennan and Carr, "Putting On Airs," Jesse Blair, Sterling Highlanders, "Everybody," Ioleen Sisters, Murphy and Lochman, Musette, Roeder and Dever, Leida Davis and company, Wentworth, Vesta and Tumy.

BERNARD FOR VAUDEVILLE.

Sam Bernard will shortly begin a tour of the vaudeville houses with his well known monologue.

PEARL LIVINGSTON informs us that Sam Lucas, the old time colored performer, now seventy-six years old, is bedridden with sciatica, and any help would be appreciated. He is living at 35 West One Hundred and Thirty-first Street, New York.

THE CAMERON SISTERS finished their engagement at the Knickerbocker Grill last week, and left for San Francisco to join "So Long, Letty."

NEW VAUDEVILLE ACTS

Elsie Janis (Impersonations).
25 Min., Full Stage.

Palace. — The most notable presentation the Palace management has made in many moons was in inducing Elsie Janis, the "baby" of musical comedy, to take a flyer in vaudeville.

Elsie is the same Elsie of old, a clever little showwoman and one of America's most talented impersonators.

It wasn't many years ago that a feature vaudeville program wouldn't be complete unless little Elsie's name appeared in the billing, but the musical comedy manager got after her and vaudeville lost one of its best and biggest features. May she stay with us now for some time.

The splendid performance she gave Monday night, in which the large audience's reception of her endeavors compelled her to give some ten impersonations of well known stars, should serve her for the entire circuit and return engagements.

Her first was that of Ethel Barrymore singing "Hello, 'Frisco" over the telephone, followed by a most capable imitation of Frank Tinney doing his humorous monologue.

Ethel Levy came third, and a duet song of Geo M. Cohan and Eddie Foy next.

Her idea of how Sarah Bernhardt would sing "Tipperary" was one of the best bits of the evening. Then came Harry Lauder and how he would play Romeo, another side splitting piece. She followed this with Nazimova singing "I Didn't Raise My Boy to Be a Soldier."

A little surprise was then given when she gave an impersonation of herself with a very capable three minutes of dancing. Elsie could always dance, and if such a thing is possible danced better than ever Monday evening.

As encore numbers a dandy little curtain speech, as Lorette Taylor would render it, was given, followed by Fred Stone, in a half minute dance. Altogether it was a triumph for Miss Janis, and one that the Palace will long remember. *Jack.*

FIFTH AVENUE.

WM. QUAID, MGR.

Not quite up to the usual standard was the offering for the first half, commencing Jan. 3.

Mr. and Mrs. Stuart Darrow opened with their smoke and sand pictures, finishing with their shadowgraph work.

Major Doyle's monologue, while timely, was none too well rendered. Nevertheless it got some laughs.

The sketch offered by Mrs. James and company of two come pretty near being possible. It was a travesty on love. The acting was very poor.

Williams and Segal's act, with the scenes laid in and around a tank railroad station, was a rather meritorious offering. They did a little singing and dancing, and interspersed some bright dialogue that went well with the audience.

Something out of the ordinary was the sketch presented by Middleton and Spellmeyer—and the Indian, who, by the way, was in the nature of a superfluity. A lone cabin on the prairie, using full stage, called for the splendid talents of these two performers to present their act. It was a good bit about love, and both the man and the woman did clever work before reaching the point each was aiming for. And the man could sing.

Now, we want to introduce you to a funny woman. Fact. Frankie Heath has undisputed right to the appellation. And Miss Heath doesn't overdo it. George Perry was equally clever, and between the two they showed us an act really worth the while.

"Dinkelspiel's Christmas" is not the newest act in vaudeville, but it doesn't lose anything by repetition, and it had a good start in the beginning. The company, numbering five, were quite capable, and obtained the most from the humorous lines and situations.

Any time you see a piano shoved on the stage and simultaneously see Mike Bernard's name announced, you are not exactly surprised. Mr. Bernard and his latest partner, Sidney Phillips, were one of the distinct hits of the bill. Mr. Bernard plays the piano just as well now as he did in earlier days for Tony Pastor. Mr. Phillips' *forte* is singing, with a dash of character work to furnish zest to the act. And believe me, Mr. Phillips did all these.

The closing turn was the Four Danubes, a casting act superlative. After doing all the possible tricks, they proceeded to do the impossible ones. Loudly applauded. Great act. *Le Roy.*

Gara Zora (Dancing).
12 Min., Full Stage.

Palace.—The first real dancing sensation put over for the new year at this house was the performance offered by Gara Zora, a young, nimble exponent of symbolic dances, who made her initial appearance in New York.

The scenic and stage effects, in the first place, were worthy of a Belasco, and would have "sent over" a dancer of less talent than possessed by this remarkable dancer.

Although the act is on the same style as many that have been shown at this house during the past year, there is a somewhat different stagecraft used that made the audience sit up and feel interested.

Zora is clever, and has a stature that makes her performance weird-like at times.

Her last one is somewhat of a "cootch," and naturally interesting.

During the action of her whole performance, beautiful floral slides are thrown on the stage setting, making a beautiful picture. As a vaudeville novelty it is there. *Jack.*

Bonnie Glass and Signor Rodolfo (Modern Dances).
20 Min., Full Stage.

Colonial.—Bonnie Glass, assisted by Signor Rodolfo, run through a routine of modern dances which are not particularly notable for any great novelty, but which possesses a distinctive degree of class in its manner of presentation.

Miss Glass shapes up as a fair ballroom dancer when compared to such performers as La Petite Adelaide and others doing a similar line of work, but her dancing partner, Signor Rodolfo, a Latin appearing youth, is grace personified, and his individual efforts should carry the act to whatever degree of success it may attain.

The opening dance is a "hesitation" waltz, costumed *a la* Colonial period; the second dance is an Argentine tango, of the sort that Vernon Castle made popular in "The Sunshine Girl;" the third, a military canter, and the fourth, a waltz with up-to-date variations. The closing dance is a combination of a one-step, two-step, tango and all of the latest "trots" danced to a swift moving tempo.

The act is costumed beautifully. Miss Glass is entitled to a world of credit for her own chic dress "creations." A review of the act would not be complete without a word about a band of ten musicians the dancing team is carrying.

The band plays everything in the line of dance music in great shape, and while the dancers made their costume changes executed a few choice solos and selections. These costume changes, by the way, take up far too much time.

While the band plays well enough, it is a funny looking bunch when it comes to appearance, and thoroughly out of the picture in such a classy setting.

Bickel and Watson's comedy band of a few season's ago had nothing on this bunch of melody men in the way of a general ensemble effect.

Of course, the very efficient Colonial orchestra could have played the dances just as good, but then, maybe the cabaret band made it look harder. The Colonialites liked the act, and said so. *Harry.*

COMPANIES IN TABLOID PLAYS.

Broadway Girls (Hal Wattles, mgr.) — Parsons, Kan., 3-8.
Carter, Suzanne, Mus. Com. Co.—Trinidad, Colo., indef.
Deloy's Dainty Dudines (Eddie Deloy, mgr.)—Waco, Tex., 3-8.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.
Loring's Musical Revue (M. J. Meaney, mgr.)—Webster, Mass., 3-8, Salem 10-15.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Sub-Marine Girls (Mersereau Bros., mgrs.)—Clarksburg, W. Va., 3-8, Grafton 10-15.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Champaign, Ill., 6-8, Terre Haute, Ind. 9-12, Evansville 13-16.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Ft. Wayne, Ind., 6-8.
"This Way, Ladies" (Halton Powell, Inc., mgr.)—Battle Creek, Mich., 6-8, Flint 9-12, Bay City 13-15.
United Mus. Com. Co.—Youngstown, O., indef.

MINSTRELS.

De Rue Bros.—Carlisle, Pa., 5, Chambersburg 6, Green Castle 7, Mercersburg 8, Winchester, Va., 10, Charleston, W. Va., 11, Front Royal, Va., 12, Berryville 13, Martinsburg, W. Va., 14, Berkeley Springs 15.
Field's, Al. G.—Canton, O., 5, Johnstown, Pa., 6, 7, Altoona 8, Cumberland, Md., 10, Harrisburg, Pa., 11, 12, Reading 13, Trenton, N. J., 14, 15.

MOSS AND KEENEY CANCEL WHITE RATS DATE.

FAIL TO ATTEND OPEN MEETING.

Another rousing White Rats' rally was held at the clubhouse Dec. 28, and for two hours a large crowd listened to the addresses. Fred Niblo was introduced by Harry Edmonde, and in his usual persuasive manner stated his case clearly. He paid a beautiful tribute to the next speaker, Francis Wilson, president of the Actors' Equity Society, which Mr. Wilson gracefully acknowledged in his opening remarks, following them up with statements that his society, through systematic action in cases that came to their notice, had succeeded in adjusting many disputes to the satisfaction of both sides. He strongly recommended combined action to influence legislation, with the object of having laws passed that covered the contract with the actor, and in conclusion pledged the support of his society to the White Rats in any just action in which they might call upon it.

Frank M. Gilmore, of the Actors' Society, also strongly recommended concerted action, and faith of the members in their organization and in the officials they had elected to act for them and to represent them; also that the members keep strict faith with their organization and their contracts. He said: "We are trying to secure equitable conditions in our profession and faith will give us victory."

Mr. Niblo commented upon the fact that the presence at each open meeting of members of the Actors' Society, gave these meetings a dignity that was very desirable. He then introduced "The Storm Ready to Break; or, War at Any Cost" Harry Mountford, who started to speak at 12.47 A. M., and explained his early appearance by commenting upon unjust cancellation, and upon the absence from the platform of B. S. Moss and Frank Keeney. These gentlemen had been announced as speakers at the meeting, but Mr. Mountford said that at six o'clock that evening, sent word that they would not be able to attend. Mr. Mountford then referred to the various places at which the White Rats headquarters had been located during the fifteen years of the orders existence. He said, "The White Rats are evidently rolling stones, and rolling stones gather no moss."

He also informed the meeting that he had heard that Mr. Moss and Mr. Keeney had become members of the V. M. P. A. that afternoon. "That association has come to life during the last two weeks, and its resuscitation is a great tribute of the managers to the White Rats, as it was formed, some years ago, to save the managers. The V. M. P. A. had to be revived, and to get in Messrs. Moss and Keeney to help them."

He mentioned the fact that on the previous Thursday Mr. Moss had declared for the union shop, and ruled that White Rats only should play his houses. Mr. Keeney had spoken warmly of the White Rats' purposes at the last open meeting.

"And now Mr. Moss and Mr. Keeney have joined the V. M. P. A., we may feel sorry for them. We might sit in solemn silence for our departed brothers, but we don't mind it. Remember what they did to Joe Woods and Wm. Morris. We only feel sorry that the two managers have been terrorized into the union shop of the managers."

"They are also trying coercion on the actors. In every Keith and Proctor house, on the stage is posted a copy of my instructions to White Rats that they ask everybody appearing there for their cards, and under it a notice positively forbidding any one playing the house to mention 'White Rats' or 'Mountford.' Stage managers are instructed to stop anyone asking for a card or from discussing the subject. They do me the honor to quote me. The more they do it the better. They advertise the Rats and Mountford, and by forbidding the actors to do it make it all the more certain that the actor will do it."

Mr. Mountford read an extract from *The Times* giving Mr. Keith's opinion of the vaudeville actor as follows:

"The true vaudeville performer is born, not made, and the men and women who year in and year out go along delighting the patrons of our theatres have very special and wonderful gifts manifested in the various interesting ways that make up the world of variety." And then said, "Do they talk of you that way in their booking offices. One manager referred to his acts as a 'cooler,' to let the picture machine cool off."

"You must act as a unit. You must educate managers to talk your language. One manager who is in the habit of cutting salaries on my night, meets protest with the remark, 'I speak no English.' You must teach him English, and that salary means salary."

"One of the managers docked a dog act because 'one of the dogs had no personality.'"

In order to prove that agents were often at fault Mr. Mountford read a letter from a manager, placing the blame for a good deal of the trouble upon agents.

Mr. Mountford referred to long rehearsals of the legitimate actor, early closing and refusal to pay fares back to New York, and pointed out that when the White Rats' project is a complete success such manager will not be allowed to take out any other show until all just claims are settled, either under his own name or under that of a corporation.

"Trace all rumors of dissatisfaction with our society, if you hear any. Find out who told the rumor to your informant, and the rumor will dissolve.

GRANNIS AND GRANNIS,
In vaudeville.

"A manager has made this statement: 'If I have any trouble with the Rats, I owe the ground on which the clubhouse is built, and out they go.' This statement is not correct, and if it were so there loss of a clubhouse would affect the organization, which is not built of concrete or steel, but deep in our hearts, and we will strive to free the profession as long as there is a desire for liberty."

Mr. Mountford reported "During the past eight weeks over $40,000 has been taken in by the White Rats. Nearly five thousand members have been re-instated, and three thousand have paid back dues. No wonder the managers are waking up."

"At the meeting on Jan. 11 a new constitution will be presented, more suitable to the requirements of the present day, and new by-laws, which will give us more power and more members." Women will have a vote and a voice in the deliberations, and the results will be a much more workable machine. We are clearing decks for action, and will throw overboard anything that will interfere with action. We will not force the fight, but we will show them that we are ready.

"Under the upper surface of organization there is the real work of spreading our lines, digging our trenches, laying by our stores and ammunition, and we have succeeded to such an extent that by one stroke of my pen I can unionize all the theatres in one theatrical centre, where every actor would have to appear at least once a year; all would naturally have to join."

"I'm ready for any action. With you, with all our other connections, with the American Federation of Labor, and with our board of directors a unit. Why, it's a walkover!"

"This organization is absolute education. Mr. Niblo is one of our pupils. Hear what he has written to *The Times* in response to a request for a New Years wish from him:

"I wish the good fairy would bring my country guaranteed peace in the form of unstinted preparedness, which would include a competent army, an efficient navy, and the elimination by deportation of all aliens who are not for America first, last and always. FRED NIBLO.'

("This is NOT 'Kind applause.')

"Mr. Niblo is simply expressing White Rats' sentiment in praying for the elimination of aliens who are not for America first, last and always. We must eliminate all aliens who are not for the White Rats first, last and always. The union shop will put out of business all those that are not for the White Rats. The warring nations intern their aliens. It may sound harsh and brutal, but it is done for the safety of the nation who takes that action. You must have a passport to get in or out of any country at war. Your union card will be your passport into our lines when we are at war.

"After we win we must keep our army together and to keep it in an eye on those we have defeated. We must not all go home after a battle is won There is time for all of you who have not joined the White Rats. We have given these open meetings to warn all to come in, and you must either come in or stay out.

"Don't wait until you see which way the cat jumps. Every actor not for the White Rats, or who stays outside to wait, is hoping to reap where he has not sown; is a jackal, waiting for those within to kill the prey for him, that he may enjoy it with them. You are either for us or for the manager!

"Messrs. Moss and Keeney have nailed their colors to the mast of the managers. Nail yours to the mast of the White Rats Actors' Union. Don't you scent the victory in the air. The Actors Equity Association is with us. Everything is with us. Join us in sweeping everything before it, and to leave us where we belong, to be masters of our profession. This is the actors profession, not the managers and the agents profession! and the profession should belong to the actors.

"The victory is yours, and 1916 opens with a glorious sunshine on every actor, with prosperity, happiness, health, provided he sticks to equity, obedience, loyalty, and is one heart, one soul, one mind. Let us make 1916 the banner year of our profession."

Great applause rewarded the speaker, who at times plainly showed his emotion in bringing out his points.

PANTAGES' PARAGRAPHS.

Business continues good on this Winter and Summer tour of the Northwest and Pacific Coast. The shows being offered this season measure up to the standard of the past, and future bookings include many big novelties and highly meritorious attractions.

The Ah Golem Troupe of eighteen people is to make a tour of the Pantages time, opening shortly.

V. Chandler Smith's Boarding School Girls will open Jan. 17, at Winnipeg, Can.

Orson Cameron opened Dec. 27, at Winnipeg, Can., and was forced to make a speech.

"Tangoland" has been booked, opening March 6.

J. C. Matthews, of the Chicago office, booked a special New Year's Eve show at the Grand, Terre Haute, Ind., for a half week, including Cora Youngblood Corson Instrumentalists, Faber and Waters, Nick Santoro and company, Cook and Rothert, and Edna Aug.

Norwood and Hall returned to Chicago after a highly successful tour of the Pantages Circuit.

Hugo B. Koch and company, in "After Ten Years," is proving a novelty on the circuit.

TO COME BACK.

Imogene Comer, who has not been seen in New York for several years, will make her re-appearance in vaudeville shortly under the direction of Manager Wilton.

A NEW VAUDEVILLE STAR.

Maude Fealy will shortly produce in vaudeville a new playlet entitled "The Turn of the Tide," by Hugh Herbert. Alf. T. Wilton will look after her bookings.

H. B. MARINELLI SUES AGAIN.

THIS TIME IT'S FLORENZ ZIEGFELD JR.

Hardly has the recent suit between H. B. Marinelli and the United Booking Offices been forgotten before the name of Marinelli again is boomed as complainant in an action.

This time he asks damages of Florenz Ziegfeld Jr. for some $10,000 sustained, he claims, as a result of losing the prestige of representing Alfred De Courvelle, the well known London manager.

Marinelli claims that he has always acted as agent of De Courvelle, but through some underhand work of a certain party he was forced to close business relations with the London manager.

Marinelli's complaint is a lengthy one, and gives several details dating back in early 1915, at the time when Ziegfeld had a suit pending against marinelli, but who later applied for an order discontinuing his suit.

CHARGES AGAINST WILL J. COOKE DISMISSED.

RATS WILL PROBABLY MAKE ANOTHER COMPLAINT.

The charge of larceny preferred against Will J. Cooke, former secretary-treasurer of the White Rats, was dismissed without prejudice last Thursday, Dec. 30, in the West Side Court, by Magistrate Ten Eyck.

Cooke, while secretary-treasurer of the White Rats agreed to let the matter of some $4,500 due him for salary be liquidated by payments of $50 a week.

Principally through the efforts of Harry Mountford, who was recalled into the fold some time ago, money began to pour into the treasury.

Cooke evidently thought it was a golden opportunity to get the money coming to him, so paid himself the whole $4,600 at once.

The Rats began action, as it was in violation of his agreement, so they stated.

At the White Rats' Clubhouse it is said that the organization does not intend to let the matter rest, and intends, at a future date, to press another complaint.

MISS CROSMAN ANNOYED.

Henrietta Crosman, who played an engagement at the Palace in New York last week, was very much annoyed by a young woman named Florence Fontaine, who besieged the stage door of that theatre each day demanding payment of $580 that she claimed was owed to her for back salary.

Miss Fontaine was a member of the company that played "The Tongues of Men" last season, that was produced by the Henrietta Crosman company. The company finally disbanded and Miss Fontaine brought suit against Miss Crosman for the $580.

The case was tried in the Supreme Court and a verdict was rendered in favor of Miss Crosman on the ground that the Henrietta Crosman company was a corporation and the star was not responsible.

Miss Fontaine was twice arrested on charges of annoying Miss Crosman, and each time bound over to hold the peace.

SAVOY COMPANY DRAWING.

The Savoy Musical Stock Co. has been successfully presenting two bills weekly at the Savoy, Duluth, Minn., for the past eleven weeks, the attractions ranging from condensed versions of big musical comedies to afterpieces and burlesque bits.

The company, under the management of A. E. Ablison, includes: Morris Abrams, comedian; Tootu Lanthler, soubrette; Stanley Dale, leads; Joe Marion, produce;; Millie Hutson, Maud Sherman, Babe Marion, Jerry Roy, Garnet Le Mout and Dot Gardner. J. P. Shanahan is stage manager; Emily Hill, musical director; J. R. McClellan, electrician; Frank Quandt, advance, and Ann Swanson, cashier.

A big chorus girl contest and midnight show was held New Year's eve.

McCARRON HONORED.

John H. McCarron, manager of the Broadway Theatre, Philadelphia, was presented with a loving cup of beautiful design by the fifty employees of the house on New Year's eve. The presentation took place on the stage following the night performance. It was an unusual tribute, as the popular manager has been guiding the destinies of the vaudeville playhouse only since last September. In that comparatively short time he has endeared himself to the house staff, as well as performers, to an uncommon degree. Two days previously he had celebrated the twenty-fifth anniversary of his wedding.

TANGUAY TO REST AGAIN.

Cyclonic Eva, who has of late been subjected to fits of temper, announced as physical breakdowns, is again to take a rest.

Eva played the Majestic, in Chicago, last week, and it was with the greatest difficulty that she was induced to stay the week.

Her drawing powers have been on the down grade of late, due principally on account of vaudeville patrons tiring of her style of entertainment.

VAUDEVILLE IN EMPRESS.

The Empress, Milwaukee, is now running split week vaudeville instead of burlesque.

TEMPEST AND ELLIS.

As was announced recently in this column, Marie Tempest will shortly make her appearance in vaudeville at the Palace, with Melville Ellis as pianist.

Ellis, with the assistance of six young women, had contemplated a vaudeville tour, but recently gave up the idea.

FIRST SKATING RINK.

CHESTER, Pa., Jan. 1.—Alfred W. Painter, of New York, who operates the Palace Skating Rink, in Philadelphia, and who controls the rink on Young's Ocean Pier, at Atlantic City, has leased the large hall room of the new Oddfellows' Building, in this city, and opened it as a roller skating rink.

This is the first rink that has been operated in this city, and is proving to be a great success. Mr. Painter having entertained five hundred skaters the opening night.

ESTABROOK IN VAUDEVILLE.

Howard Estabrook, who has been quite a feature in motion pictures lately, opens an engagement in vaudeville, at the Colonial, next week.

FAMOUS STORY FOR VAUDEVILLE.

"The Man Without a Country," Edward Everett Hale's famous story on patriotism, has been dramatized by William Anthony McGuire for a vaudeville sketch, in three scenes, with nine speaking parts. The sketch, which has the same title as the story, is in active rehearsal, and will soon be presented on the U. B. O. time.

Regan Hugston will play the role of Philip Nolan, the young artillery officer who cursed his country and who never heard her name again.

GRANVILLE WRITING NEW SKETCH.

Taylor Granville, who has given vaudeville some of its biggest productions, is busily writing a new playlet. While the cast will not be as big as some of his older offerings, it will be composed of about seven or eight people. The sketch has not been named at this writing.

MAX SCHILLER AT ROYAL.

Max Schiller is in charge of the orchestra at the Royal Theatre, in the Bronx, consisting of six pieces.

BROWN GETS GOOD ONE.

Chris Brown and Hugh McIntosh will direct the tour of Les Darcey, of Australia, who arrives here about the middle of March.

CULLEN REPEATS.

James H. Cullen begins a return engagement over the Orpheum Circuit.

This is an annual event with Jim.

NEW TEAM.

Viola Ward and Irene West, in a singing and dancing specialty, formed a new team, and opened on the Loew time Monday, at the Bijou Theatre, in Brooklyn.

MRS. RICHARD MANSFIELD IN VAUDEVILLE.

Alf. T. Wilton has arranged a tour of the vaudeville houses for Mrs. Richard Mansfield. She will appear in a one act play called "The Quality of Mercy," by Grace L. Furniss.

ADGIE SIGNS FOR NEXT SEASON.

Mlle. Adgie has returned to New York after a long vaudeville tour.

While playing at Keeney's, Brooklyn, one of the Honesses added four beautiful cubs to the Adgie menagerie. Mlle. Adgie is re-engaged by the Ringlings for next season.

EDDIE LEONARD.

Eddie Leonard was taken suddenly ill last week in Cincinnati, and failed to appear on the bill at Keith's. Anthony Howard, Arthur Mack and Jim Victor filled in and presented some old minstrel material.

MADE FOR VAUDEVILLE.

William Anthony McGuire has made a vaudeville playlet of Edward Everett Hale's story, "The Man Without a Country." The sketch has been put in rehearsal and will be presented over the Keith Circuit.

NONETTE TO WED.

Word comes from Oakland, Cal., that Nonette, "The Gypsy Violinist," now playing the Orpheum Circuit, will marry Willis J. Morrison, an attorney, of Los Angeles, at her home in Brooklyn, N. Y., next March.

MURRAY IN VAUDEVILLE.

Edgar Allan Woolf will shortly launch a new sketch, entitled "The Last Lawyer," with Marion Murray as a feature. She will be assisted by Mabel Adams, the violinist.

WREN BADLY INJURED.

Frank Wren, an actor living at the Revere House, in Chicago, was felled by a blow from a man he collided with, and is in the Iroquois Hospital, Chicago, with a badly fractured skull. Little chance is held out for his recovery.

GOING IT SINGLE.

Marion Ford will shortly be seen in vaudeville in a new act written by Feltx Adler and James J. Morton, entitled "Mistakes Happen."

SANTONE IS O. K.

Nellie Santone, Mercedes' partner in the act, "The Musical Enigma," was found at her sister's, in Columbus, O., after her mysterious disappearance during her Cincinnati engagement. She returned and gave a special morning matinee Dec. 31. She was suffering from nervousness.

GETS HER DECREE.

Kathryn McConnell was granted a divorce annulment decree in Judge Kersten's Court, Chicago, Ill., Dec. 29, 1915, from Donald (Jimmie) Dunn. The Jimmie Dunn who is now appearing with Mlle Moore's act, "Bis Dream Girls."

PRENTICE AT H. O. H.

The Prentice Trio have resumed their bookings, opening at the Harlem Opera House Monday, Jan. 3.

Mr. Prentice has entirely recovered from the accident that compelled the trio to cancel several weeks ago.

W. G. FEATURE.

Maurice and Florence Walton, who have not appeared in New York for some time, were a dancing feature at the Winter Garden, Sunday, Jan. 2.

RESIGNS.

Ed. C. Gidley resigned as manager of the Piedmont Theatre at Charlotte, N. C. The house plays vaudeville and pictures.

SEMON A DIRECTOR.

Lawrence Semon, the cartoonist, who has been appearing in vaudeville for several seasons, has become a motion picture director with the Vitagraph Company.

LEWIS ALONE.

Tom Lewis will shortly produce a new act in vaudeville, working alone.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 10-15.

U. B. O.

NEW YORK CITY.

Colonial.

Robbie Gordone — Chas. Ahearn & Co.
Lady Sen Mei — Gallagher & Martin
Paul Gordon

Alhambra.

Scotch Lads & Lassies — "The Forest Fire"
Felix Adler — Werner-Amoros Trio
Morrissey & Hackett — Julia Curtis
Samoya — Paul Le Varr & Co.

Royal.

Marie Nordstrom — Geo. Howell & Co.
Fred & Adele Astair — Loyal's Dogs
Aerial Macks — Chas. Mack & Co.

Orpheum (Skin.)

Bradley & Norris — Morton & Moore
Kelt & De Mont — Erford's Sensation
Chas. Olcott — Natimova
Frank North & Co. — Antrim & Vale

Bushwick (Skin.)

Great Richards — White & Clayton
Henry Lewis — Marshall Montgomery
Haydn, Borden & Haydn — Willard Simms & Co.
Farber Girls — Cressy & Dayne
Bayno's Dogs — Belle Blanche

Prospect (Skin.)

Jean Tyson & Co. — Ernest Evans & Co.
Hoey & Lee — Breen Family
Norton & Lee — Emerson & Baldwin
Milo? — Fritz & Lucy Broch
The Sterlings

ATLANTA, GA.

Forsyth.

"Fashion Show" — Bissett & Scott
Alfred Bergen — Seven Romas
Al. & Fannie Stedman

BUFFALO, N. Y.

Shea's.

Six American Dancers — Moran & Wiser
Mr. & Mrs. Jimmie Barry — "Passion Play of Washington Square"
Henry G. Sudhoff
Four Danubes

BALTIMORE, MD.

Maryland.

Manuel Quiroga — Allman & Dody
Mignon — Alexander Carr & Co.
Bert & Bertie Wheeler — Oxford Trio
Josie Heather & Co. — Natalie & Ferrari

BOSTON, MASS.

Keith's.

Santley & Norton — Phyllis Neilson-Terry
Kathleen Clifford — Morrell & Otto
"Motoring" — Ota Gygi
Five Statues — Partilo & Frabito
Togan & Geneva

BIRMINGHAM, ALA.

Lyric.

(SPLITS WITH NASHVILLE.)

First Half	Last Half
Frank Gabby	Harry Lester Mason
Marion Weeks	Big City Four
Brown & Spencer	The Le Grohs
"The Red Heads"	Musical Balkans
	"The Red Heads"

CLEVELAND, O.

Keith's.

Leo. Beers — Mr. & Mrs. Gordon Wilde
Nine White Hussars
Wilton Lackaye & Co. — Chas. & Fannie Van
Moon & Morris — Odiva & Seals

COLUMBUS, O.

Keith's.

Burnham & Irwin — Donahue & Stewart
Charlotte Parry & Co. — Nora Bayes
Martinetti & Sylvester — International Girl

CINCINNATI, O.

Keith's.

Honey Boy Minstrels — Chip & Marble
Rae Eleanor Ball — Valerie Bergere & Co.
Ryan & Tierney — Hunting & Francis
Van Cleve & Pete — Hubert Dyer & Co.

CHARLESTON, S. C.

Victoria.

First Half:	Last Half:
Kerville Family	Mendelsohn Four
Colonial Minstrel Maids	Colonial Minstrel Maids
Morris & Sherwood	Harrington & Perry
La Vine Cimeron Co	La Viva
	Harry Wardell
	Leonard & Dempsey

CHARLOTTE, N. C.

Piedmont.

First Half:
Alexander Bros.

CHATTANOOGA, TENN.

Orpheum.

First Half:	Last Half:
Ameta	Walker & Walker
Clippee Comedy Four	Five Musical Hodges
La Viva	
Joe Cook	
Fagg & White	

DAYTON, O.

Keith's.

Delton, Mareena & Delton — Walter Milton & Co.
Corcoran & Dingle — Charles Kellogg
Augusta Glose — Sean Stanley Trio
McKay & Ardine — Klug

DETROIT, MICH.

Temple.

Kramer & Morton — Jed & Ethel Dooley
Howard's Ponies — Oliver & Olp
Lucy Gillette — Lubowska
Ralph Smalley — Geo. MacFarlane

ERIE, PA.

Colonial.

Minnie Allen — Bronte & Aldwell
Alexander Kids — Nanon's Birds
Harry Cooper & Co.

GRAND RAPIDS, MICH.

Empress.

Kartelli — Dorothy Regel Co.
Craig Campbell — Morgan Dancers
Quigley & Fitzgerald — Marguerite Farrell
Six Demons

HAMILTON, CAN.

Temple.

Odone — De Leon & Davies
Cycling Brunettes — Eddie Carr & Co.

INDIANAPOLIS, IND.

Keith's.

Gaston Palmer — Imhof, Conn & Coreene
Anker Trio — Vasco
Ray Samuels — Fred J. Ardath & Co.
Kolb & Harland — Howard, Kibble & Herbert

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half:	Last Half:
De Witt Young & Sister	Ameta
Arco Bros.	Joe Cook
Walker & Walker	Flagg & White
Five Musical Hodges	Clipper Comedy Four

LOUISVILLE, KY.

Keith's.

Allen Dinehart & Co. — Milt Collins
Olympia Desvall — Mercedes
Missea Campbell — Eddie Leonard & Co.
Grace Fisher & Co. — Numba Bros.

MONTREAL, CAN.

Orpheum.

Kerr & Weston — Doc O'Neil
Van & Schenck — Susan Tompkins
Herns & Preston

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)

First Half:	Last Half:
Welling, Levering Trio	Musical Brass
Tiny May's Circus	Jeanette Childs
Hoey, Mozart & Merry Maids	Louis A. Simon & Co.
Ted & Corinne Breton	
The Spellmans	

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)

First Half:	Last Half
Harry Lester Mason	Marion Weeks
Big City Four	Frank Gabby
The Le Grohs	Brown & Spencer
Musical Balkans	
Cheebert's Manchurians	

OTTAWA, CAN.

Dominion.

Great Howard

PITTSBURGH, PA.

Davis.

Seven Colonial Belles — Gladys Alexandria & Co.
Mullen & Coogan — Seng Revue
Vera Sabine & Co. — Chas. Howard & Co

PHILADELPHIA, PA.

Keith's.

Scott & Keane — Leipzig
Lunette Sisters — John Cutty
Bessie Wynn — Conlin, Steele & Parks
Harry Girard & Co.

PROVIDENCE, R. I.

Keith's.

Chas. Grapewin & Co. — Great Leon
Myrl & Delmar — Fred. V. Bowers & Co.
Lambert & Frederick — Marvon Vadie & Co.
Roy La Rocca — Lew Madden & Co.

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK.)

First Half:	Last Half:
Musical Brass	Welling, Levering Trio
Jeanette Childs	Tiny May's Circus
Louise A Simon & Co.	Hoey, Mozart & Merry Maids
	Ted & Corinne Breton
	The Spellmans

ROCHESTER, N. Y.

Temple.

Wood & Wyde — MacRae & Clagg
Ernest R. Ball — Clara Morton
Fowder & Capman — Imperial Jiu Jitsu Troupe
Saxo Sextette — Matthews & Shayne Co.

ROANOKE, VA.

Roanoke.

First Half:	Last Half:
The Debutantes	"Little Stranger"
Sullivan & Pasquelina	Lockhart & Leddy
The Turpins	

SAVANNAH, GA.

Bijou.

First Half	Last Half
Farrell & Farrell	Kerville Family

TORONTO, CAN.

Shea's.

Ruth Roye — Morton & Glass
Mori Bros. — Elsie Williams Co.
Florior & Schofield — Orth & Dooley
Bernard & Scarth

TOLEDO, O.

Keith's.

Kajiyama — Hermine Shone & Co.
Vallecita's Leopards — Tallman
Avon Four — Dugan & Raymond
Ward & Faye

WASHINGTON, D. C.

Keith's.

Nat C. Goodwin — The Schmettans
Beatrice Herford — Maurice Burkhart
Gautier's Toy Shop — Frances Nordstrom & Co.
Holmes & Buchanan

WILMINGTON, DEL.

Garrick.

Clown Seal — Randall & Co.

YOUNGSTOWN, O.

Hippodrome.

Mary Melville — Gruber's Animals
Dooley & Sales — Frank McIntyre & Co.
Dainty English Trio

ORPHEUM CIRCUIT.

CHICAGO.

Majestic.

Sam Bernard — Salon Singers
Toots Paka & Co. — Harry Holman & Co.
Bernard & Phillips — Payne & Niemeyer
Five Antwerp Girls — Borsini Troupe.
Retchen & Cincoten

Palace.

Mason & Keeler — Geo. Brown & Co.
Walter C. Kelly — Belmont & Arnold
Belle Baker — Brooks & Bowen
Rooney & Bent — The Gliders.
"A Telephone Tangle"

CALGARY, CAN.

Orpheum.

Bessie Clayton & Co. — Meng & Snyder
Billy McDermott — Henry & Woods
Smith & Austin — Brandon Hurst & Co.
Calisto Conant

DENVER, COLO.

Orpheum.

Claude Gillingwater & Co. — Claudius & Scarlet
Schalvoni Troupe
Diamond & Brennan — Sherman, Van & Hyman
Bronson & Baldwin — Flying Wacutz

KANSAS CITY, MO.

Orpheum.

Gerrude Hoffmann & Co. — Bert Wheeler & Co.
Willie Weston — Frankie Murphy.
Mr. & Mrs. Kelso

LOS ANGELES, CAL.

Orpheum.

Victor Morley & Co. — Florrie Millership
Freeman & Dunhan — Mary Shaw & Co.
The Crisis — Eddie Foy & Family
Stuart Barnes — Mme. Donald-Ayer

LINCOLN, NEB., & COLO. SPRINGS, COLO.

(SPLIT WEEK.)

Lillian Kingsbury & Co. — Mazie King & Co.
Ben Beyer & Co. — Robt. L. Daley & Co.
Olga — Brooson & Baldwin
Glen Ellison

MEMPHIS, TENN.

Orpheum.

Pekin Mysteries — Ray Dooley Trio
Geo. Damerel & Co. — Hooper & Cook
Bert Fitzgibbon — Rex's Comedy Circus
Lyons & Yosco.

MILWAUKEE, WIS.

Majestic.

Weber & Fields — Misses Lightner & Alexander
Neill Nichols — Daniels & Conrad
"Cranberries"
Bankoff & Girlie — Knapp & Cornalia
Ruth St. Denis

MINNEAPOLIS, MINN.

Orpheum.

Harry Langdon & Co. — Radium Spectre
Gerrard & Clark — Don Fong Quo & Haw
McCormack & Wallace — Fashion Show
Sharp & Turek

NEW ORLEANS, LA.

Orpheum.

Four Marr Bros. — Willie Solar
Thomas Egan — The Flemings
Chas. E. Evans & Co. — Tango Shoes
Meehan's Dogs

OMAHA, NEB.
Orpheum.
Genevieve Cliff & Co — Harry Beresford & Co.
Bison City Four — Worth & Brice
Lewis & McCarthy — Sam Barton
Mack & Vincent

OAKLAND, CAL.
Orpheum.
Lillian Russell — Whipple Huston & Co.
Jean Challon — Le Roen & Dupreece
Mayo & Tally — Singer & Ziegler Twins

PORTLAND, ORE.
Orpheum.
Chick Sales — Miss Lektel
Marie Bishop — Metropolitan Dancers
Toomey & Norman — The Bachelor Dinner.
Tuscano Bros.

SEATTLE, WASH.
Orpheum.
Rock & White — Van & Bell
Cantor & Lee — Major Mack Rhodes
Billy Bouncer's Circus — Frank Fogarty
Jno. R. Gordon & Co.

ST. LOUIS, MO.
Columbia.
Fritzi Scheff — Wilson & La Nore
Elliotte & Williams — Gallett's Monks
J. C. Nugent & Co. — Mignonette Kokin
Primrose Four — Margot Francois

SAN FRANCISCO, CAL.
Orpheum.
Geuthier & Devi — Moore & Haager
Eva Taylor & Co. — Cumfort & King
Ryan & Lee — La Mont's Cowboys
The Duttons — Reynolds & Donegan

SALT LAKE CITY, U.
Orpheum.
Reine Davies — Lew Hawkins
McWatters & Tyson — Leon Sisters & Co.
Five Annapolis Boys — Arthur Barat
Gen. Ed. Levine

SACRAMENTO & FRESNO, CAL.
(SPLIT WEEK.)
Staine's Comedy Circus — Harry Fern & Co.
Harmony Trio — Ruby Helder
Boehanara

ST. PAUL, MINN.
Orpheum.
Mme. Chilson Ortman — "Passion Play of
Paul Le Van & Dobbs — Washington Square"
Nairem's Dogs — Moore, O'Brien & Moore
Grace De Mar

WINNIPEG, CAN.
Orpheum.
"Memories" — Bowman Bros.
Chyo — Lamberti
Corelli & Gillette — Jos. Howard & Clarke
Bennet De Voy & Co.

LOEW CIRCUIT.
(EASTERN.)

NEW YORK CITY.
American.
First Half: Boebee & Gibson, Forrester & Lloyd, James, Jack Birchsley, Yellow Peril, Lawrence & Edwards, Tophalus (Two to fill.)
Last Half: Ernest Duquin, Skipper & Castrup, Ismed, Golding & Keating, Helen Page & Co., Madge Maitland, Anderson & Pony (Two to fill.)

Boulevard.
First Half: Roberto, Flo Irwin & Co., Billy K. Wells, Olivatti-Moffett & Clare (One to fill.)
Last Half: Palaquita & Ferrari, The Bandit, Quinn & Mitchell, Cunningham & Clements (One to fill.)

Delancey Street.
First Half: Palaquita & Ferrari, The Regays, Taxi Mystery, Jos. K. Watson, Sylvester Schaefer (One to fill.)
Last Half: Stanley & Le Bart, Mildred Haywood, John T. Doyle & Co., Lockett & Waldron, Sylvester Schaefer (One to fill.)

Greeley Square.
First Half: Lee Tong Foo, Bernard & Shaw, Ed. Blondell & Co., Courtney Sisters, Slayman Ali's Arabs (One to fill)
Last Half: Ben Harney, Jack Birchley, Evil Hour, Courtney Sisters, Five Martelle (One to fill)

Lincoln Square.
First Half: Fiddler & Shelton, The Bandit, Doc. Will Davis, Five Martelle (One to fill.)
Last Half: The Regays, Julia Edwards, Ed. Blondell & Co., Billy K. Wells, Cecil, Eldred & Carr

National.
First Half: Downs & Gomez, Reed & Reed, Julia Edwards, Ships that Pass in Night, Marie Felton, Wm. Morris
Last Half: Zita Lyons, Weber & Day, Ford & Truly, Fiddler & With Interest, Tom Kyle & Co. (One to fill)

Orpheum.
First Half: Jimmie Fletcher, Billy Taite's Collegians, Cadets de Gascoyne, Paid With Interest, Stanley & Le Bart, Phantoms
Last Half: Manola, Hurst & Hurst, Fiddler & Shelton, "Ships that Pass in Night", Jane Lawrence, Kay, Bush & Robinson

Seventh Avenue.
First Half: Kubelick, Marie Hart, John T. Doyle & Co., Ben & Hazel Mann, Al. Fields & Co., Jane Lawrence, Three Shelvey Boys (One to fill.)
Last Half: Roberto, Bauers & Saunders, Holden & Herron, Will H. Fox, White Sisters, Etta Bryan & Co., Cadets de Gascoyne, Four Casting Nelios

BROOKLYN, N. Y.
Bay Ridge.
First Half: White Sisters, Ford & Truly, Helen Page & Co., Wilkens & Wilkens, Eddie Clark & Roses (One to fill.)
Last Half: Nevins & Gordon, "What Happened to Ruth", Eddie Foyer, Slayman Ali's Arabs (Two to fill.)

Bijou.
First Half: Will H. Fox, Mayne & Ferns, Etta Bryan & Co., Madge Maitland, Capt. Borcho (Two to fill.)
Last Half: Kubelick, Phantoms, Ben & Hazel Mann, Chauncey Monroe & Co., Lawrence & Edwards, Capt. Borcho (One to fill.)

De Kalb.
First Half: Bauers & Saunders, Curse You, Jack Dalton, Tom Kyle & Co., Billy Swede Hall, Weston & Leon, DeWar's Circus
Last Half: Reed Sisters, Anderson & Evans, Olliver-Moffatt & Clare, Catalina & Felber, Doc. Will Davis, Ten Black Hussars

Fulton.
First Half: Mildred Haywood, Quinn & Mitchell, Kay, Bush & Robinson, Mullaly-Pingree & Co., Weber & Day, Seibini & Grovini
Last Half: Jimmie Fletcher, Billy Taite's Collegians, Mayne & Ferns, Billy Swede Hall, Harmony Trio, Wm. Morris

Palace.
First Half: Reed Sisters, Hurst & Hurst, Chauncey Monroe & Co., Alice Cole, Cecil, Eldred & Carr, Ben Harney, Manola
Last Half: Thomas & Henderson, Hoeber & Gibson, Yellow Peril, Lee Tong Foo, Eddie Clark & Roses, Marie Fenton, De War's Circus

BALTIMORE.
Hippodrome.
Elizabeth Cutty — Hal Crane & Co.
Hose & Moon — Frank Terry
Gloria Foy & Co. — Block & White
Harry Breen — (One to fill.)

BOSTON.
Globe.
First Half: Moscrop Sisters, Follis Sisters & Le Roy, "Doctor's Orders", Frank Westphale, Four Reddings (One to fill.)
Last Half: Wood & Mandeville, Alice Cole, Reed & Bassi, "Master More", Andrew Kelly (One to fill.)

BOSTON.
St. James.
First Half: Scott & Markee, Silver Threads, Reed & Bassi (Two to fill.)
Last Half: Tyler & Crollius, Bessie Remple & Co., Broadway Trio, Four Reddings (One to fill.)

CLEVELAND.
Miles.
Crossman & Grotel — Dorothy Barton & Co.
Ashley & Morgan — Charley Case
Ethel McDonough — The Earl & the Girl

DETROIT.
Orpheum.
Mahoney Bros. & Daisy — To Save One Girl
Francis Renault — Elsie White
Barnes & Barron — Landry Bros.

ERIE.
Majestic.
Gordon & Marx — Rawson & Clare
Nilrem

FALL RIVER.
Bijou.
First Half: Wood & Mandeville, Broadway Trio, Jack Marley, Bessie Remple & Co.
Last Half: Helen Pingree, Follis Sisters & Le Roy, Frank Westphale, "Doctor's Orders"

NEW ROCHELLE, N. Y.
Loew's.
First Half: Anderson & Pony, Catalina & Felber, Cunningham & Clements
Last Half: Hong Kong Mysteries, Wilkens & Wilkens (One to fill.)

NEWARK, N. J.
Majestic.
First Half: What Happened to Ruth, Eddie Foyer, Nine Kerr Kids, Lockett & Waldron, Zita Lyons (Two to fill.)
Last Half: Downs & Gomez, Curse You, Jack Dalton, Morie Hart, Forrester & Lloyd, Clayton-Drew Players, Bernard & Shaw, Seibini & Grovini

PROVIDENCE.
Emery.
First Half: Helen Pingree, Tyler & Crollius, Master Move, Andrew Kelly (One to fill.)
Last Half: Moscrop Sisters, Scott & Markee, Silver Threads, Jack Marley (One to fill.)

ROCHESTER, N. Y.
Loew's.
First Half: Friaco, Bogart & Nelson, Boarding School Girls, Bixley & Lerner, Kluting's Animals
Last Half: Galion, Jenkins & Covert, Melody Four, Weston & Leon, Flo Irwin & Co.

TORONTO.
Yonge Street.
Byron — S. Miller Kent & Co.
Fox & Wells — Lucier, Haynes & Montgomery
Everetts
Rogers, Pollock & Rogers — Kawana Bros.

LOEW CIRCUIT.
(WESTERN.)

CHICAGO.
McVicker's.
Orin Davenport — Larry Comer
Allman & Nevins — Tom Brandford
Alexander Scott — The Berrens
Bernaidi — Scoville Dance
Hal Stephens

MILWAUKEE, WIS.
Crystal.
Hartenberg Bros. — Murray Love & Dancers
Bobbe & Dale — E. J. Moore

Orpheum.
Three Juggling Bannons — Texico
Dow & Dow — (Two to fill.)

PANTAGES' CIRCUIT.

CALGARY, CAN.
Pantages'.
Carmen's Minstrels — Ruth & K. Henry
Andy Lewis & Co. — Bett's Seals
Grace Cameron

EDMONTON, CAN.
Pantages'.
The Dairy Maids — Wright & Davis
Mystic Bird — Angelo Arminta & Bro.
Yates & Wheeler

LOS ANGELES, CAL.
Pantages'.
"Girls of Orient" — John & Mae Burke
Morgan & Grey — Four Portia Sisters
Frances Dyer

OAKLAND, CAL.
Pantages'.
(Opens Sunday Mat.)
Imperial Opera Co. — Alice Teddy
Big Four — Laurie Ordway
Laura Winstrom & Co.

OGDEN, U.
Pantages'.
(Opens Thursday Mat.)
Prosperity Eight — Sorority Girls
Santos & Hayes — Stein & Hume
Ollie & Johnny Vanis

PORTLAND, ORE.
Pantages'.
Maurice Somers & Co. — Hazel Kirke Trio
Princeton & Yale — Harnold's Dogs
Toozoonin Troupe

SAN FRANCISCO, CAL.
Pantages'.
(Opens Sunday Mat.)
Colonial Days — Dancing Davey
Creo — Les Arados
S. H. Dudley & Co.

SAN DIEGO, CAL.
Pantages'.
Lottie Mayer & Girls — Luckie & Yost
Friend & Downing — Lupo & Benjamin
Perlera Sextette

SALT LAKE CITY, U.
Pantages'.
(Opens Wednesday Mat.)
"The Lion's Bride" — Williams & Rankin
Chas. Carter & Co. — Carson Bros.
Hopkins & Axtell

SPOKANE, WASH.
Pantages'.
(Opens Sunday Mat.)
Office Girls — Keegan & Ellsworth
Gallagher & Carlin — Bert Wiggins & Co.
Rucker & Winifred

SEATTLE, WASH.
Pantages'.
Arthur Le Vine & Co. — Valerie Sisters
Greenlee & Drayton — Hanlon & Clifton
Raymond & Bain

TACOMA, WASH.
Pantages'.
Fashion Girls — Billie Beaton
Potts Bros & Co. — Standard Bros.
Bob Albright

VICTORIA, CAN.
Pantages'.
Haveman's Animals — Lewis, Belmont & Lewis
Roberts, Stuart & Roberts — Hayes Trio
Hamm Trio

VANCOUVER, CAN.
Pantages'.
Mexico — The Sremens
Hugo B. Koch & Co. — Singing Parson
O'Neal & Walmsley

WINNIPEG, CAN.
Pantages'.
Bachelors & Sweethearts — Burns & Klassen
Will J. Ward & Girls — Cavanna Duo
Maidie De Long

(Continued on page 14.)

ANOTHER ICE PALACE FOR NEW YORK ANNOUNCE SHUBERTS.

READY NEXT FALL.

The ice skating craze has surely struck New York in the right place. Following the announcement made in THE CLIPPER last week of remodeling Madison Square Garden into a huge ice skating rink, the Messrs Shuberts announce that they will build the biggest ice palace in the World on West Forty-fourth Street, adjoining the Booth Theatre. The new rink will be opened some time next Fall, and will resemble, in general features, the Admirals Palatz, in Berlin.

A STAGE TRAGEDY.

CHARLES SPOERLEIN, PROPERTY MAN, SHOOTS STAGE DOORKEEPER, AT CINCINNATI'S GRAND OPERA HOUSE.

A trivial quarrel and a hasty temper caused a tragedy under the stage of the Grand Opera House, Cincinnati, just before the curtain rose on "It Pays to Advertise," Dec. 29. Charles Spoerlein, stage manager for a score of years, found himself seemingly locked out. In reality the door was swollen. He blamed John Hudson, stage doorkeeper, for the incident, and although they were friends, Spoerlein flew into a towering rage. Hudson only laughed, "This is all comedy to me," he said. That declaration brought a shot from the property revolver, and Hudson fell with a bullet in his groin. Then Spoerlein made an ineffectual attempt at suicide by shooting himself. Hudson was said to be fatally hurt, but he was still living, Jan. 1. Spoerlein was only slightly injured. The shooting got on the nerves of all the company and the performance that evening was filled with unusual sensations for the actors.

WILL PRODUCE HITCHCOCK PIECE SHORTLY.

The musical play written by George M. Cohan for Raymond Hitchcock will most likely be produced after all. Hitchcock's sailing for London several weeks ago brought the report that the piece would likely be put into cold storage.

Now comes Cohan & Harris' statement saying that they will present it in the near future, with George M. Cohan as the star.

PAUL DICKEY TO WED.

The announcement of the engagement of Paul Dickey, the playwright, and Inez Plummer, the actress, caused considerable surprise last week. No date has been set for the wedding, as Mr. Dickey is at present in California.

WOODS GETS RING.

Al. H Woods last week made arrangements with Frederick McKay to present Blanche Ring in a new musical comedy.

The initial performance will take place in Chicago, and will be brought into New York later.

MELBA'S LAST THIS SEASON.

Madame Nellie Melba gave her last appearance on the concert stage in New York for this season last Sunday, at the Hippodrome.

She sails for Australia March 9, to continue her work for the benefit of the Red Cross Society.

SNOW DID IT.

The Opera House, in Flagstaff, Ariz., collapsed last Thursday, Dec. 30, under the weight of snow.

SHUBERTS SUE FILM FIRMS.

The Shubert Theatrical Company began on Dec. 31, in the Supreme Court, an action to restrain the Fine Arts Film Company and the Triangle Film Corporation from presenting a motion picture version of "Old Heidelberg."

Lee Shubert states that on Nov. 17, 1902, he and his brother, the late Sam S. Shubert, purchased from Emanuel Lederer the exclusive American rights to the play and produced it at the Princess, with Aubrey Boucicault in the leading role.

The Shuberts claim that, in violation of its rights, the defendant Fine Arts Film Company has made, and the Triangle Film Corporation shown, a film version of the play, which is based on their original manuscript.

The Shuberts intended to make a motion picture of the production themselves.

The affidavits of all who saw the picture state that, in plot and theme, it is the "Old Heidelberg" they claim to control.

The defendant admitted service of the complaint and also made a motion to transfer the action to the United States District Court filing a bond of $250 to cover costs, as required by law. Both motions have been scheduled for argument in Special Term, Part 1.

DALY'S NEW YEAR PRESENT.

E. H. Frazee has started the new year by docketing a judgment against Arnold Daly for the sum of $1,087.

Manager Frazee claimed the money was due him on an account stated, and entered judgment by default.

THE HUNDREDTH PERFORMANCE.

Monday, Jan. 3, marked the hundredth performance in London of Edgar Sheldon's play, "Romance."

Doris Keane, the star, has achieved a personal success.

SHUBERTS WIN AGAIN.

The Appellate Division of the Supreme Court last Friday, Dec. 31, affirmed the judgment of Supreme Court Justice Delahanty, who dismissed the suit of Wm. J. Wilson for alleged breach of contract.

Wilson was formerly stage director of the Hippodrome, and brought suit some time ago against the Shuberts to recover $2,600 due him on an unexpired contract.

SOTHERN IN "GARRICK."

After remaining dark for three nights, the Booth Theatre will open Thursday, Jan. 6, with a revival of "David Garrick," by E. H. Sothern.

"TOWN TOPICS" AGAIN.

In modified form, "Town Topics," the piece that caused Ned Weyburn to fall by the wayside, opened at the Shubert Theatre, in Boston, Monday, Jan. 3, for a run.

The Messrs Shubert are handling it this time, with such stars as Trixie Friganza, Bert Leslie, Cross and Josephine, Lew Hearn, Bonita, and Lillian Herein in the cast.

TO STAR ADELE ROWLAND.

At the expiration of "Katinka's" season, Adele Rowland (who plays the leading role in it) will be starred in a comedy with songs, by Arthur Hammerstein. The name of the piece, which is now being written, has not as yet been selected.

BROWN SUCCEEDS STEWART.

Harry Brown has succeeded Charles Stewart as business manager of the Princess, New York.

GEORGE MACFARLANE IN NEW PLAY

George MacFarlane, who is at present touring the vaudeville houses, will be starred in a new play entitled "Heart o' the Heather," by Joseph Brooks.

Rehearsals will be started shortly, and the initial performance will be given in February.

B. Iden Payne will be stage director.

HARRY KLINE BUYS AUTO.

Harry D. Kline, manager of Charles Dillingham's Globe Theatre, and also press representative for its attractions, has purchased a Chalmers automobile. Mrs. Kline can run it, and Harry expects to learn as soon as his many duties at the Globe permit. It looks as if Mrs. Kline will be the "chauffeur" for some time to come.

LEAVING THE W. G. SHOW.

Sahara-Djeil, the dancer; Frances Pritchard and Dan Healy and Clifton Crawford will not tour with "A World of Pleasure."

JOE MURPHY DEAD.

Joe Murphy, the aged Irish comedian, who won national fame with his impersonation in "Kerry Gow," and possibly the richest actor in America ($3,000,000) died, at the age of eighty-four, on Friday, Dec. 31, in his apartment in the Herald Square Hotel, New York, from pneumonia.

A sketch of his career appears in our obituary columns in this issue.

EXPOSITION IS FOR THE FUND.

In behalf of the Million Dollar Campaign organized this year by the Board of Trustees of the Actors' Fund of America, John D. Gluck, has been appointed director general of the expositions in the various cities, which at present time are to include bazaars in New York, Boston, Chicago, Buffalo, and Philadelphia and St. Louis. These expositions are to take place in April, during the celebration of the three hundredth anniversary of Shakespeare's death, and will occur during that week and the succeeding weeks. Committees are to be formed in the various cities at once, and a special series of important and novel exhibits and other attractions are to be arranged in the various towns under local auspices, professional and social.

"TREASURE ISLAND" FOR THE ROAD.

Charles Hopkins has engaged the special company for "Treasure Island" in the larger cities of the Middle West, beginning towards the end of January. Among those engaged are: Ruth Vivian, George Fawcett, Arthur Forrest, Jeoffrey Stein, Cecil Kapp, Milton Nobles, Harry Hadfield, Herbert Ranson, Thomas Louden, F. C. McCoy, Charles Rogers, Frank Howson, James F. Ayres, Clarence Rockefeller, Robert Thorne, Ruby Hallier and Viola Knott.

J. J. SHUBERT RETURNS.

After spending several weeks in Chicago launching "Within the Loop," J. J. Shubert returned to New York on Friday, Dec. 31. He will begin work immediately on the forthcoming Winter Garden production, "Robinson Crusoe Jr," of which Al Jolson will be the bright particular star.

TOMMASO SALVINI DEAD.

On Sunday, Jan. 2, a news dispatch from London announced the death, at Florence, Italy, of Tommasso Salvini, the eminent Italian tragedian. The date of his death was Jan. 1. He was eighty-six years old.

His biographical sketch appears in this week's obituary column.

BINGHAM'S BODY STILL IN EUROPE.

Amelia Bingham is greatly distressed over the failure of those in charge of the Ford Peace Commission to provide for the shipment of her husband's remains. She has left New York to rejoin the "New Henrietta" Co., as the body will probably not arrive in New York for several weeks.

ANOTHER BROOKS PRODUCTION.

Phyllis Neilson-Terry will shortly be seen in a new play produced by Joseph Brooks. She is at present in vaudeville.

"BUNNY."

This new play in three acts, by Austin Strong, is announced to open at the Hudson, New York, under direction of Wm. Harris Jr., with Lewis Stone in the title role, assisted by Gypsy O'Brien, Hilda Spong, Henry Stephenson, Eva Le Gallienne, Claude Beerbohm, Jack McGraw, Olive Murray, Kate Wingfield, George Kay, Harold Hubert, William H. Sams and Kenneth Lee.

NEW PLAY BY AMELIE RIVES.

"Blackmail," the new play by Princess Troubetskoy (Amelie Rives), is to have its first presentation in Boston, at the Wilbur, Jan. 6. The production is being made by George Mooser and Harrison Grey Fiske. The cast: Albert Bruning, De Witt Jennings, Harrison Hunter, Edward Nicander, Lucile Watson, Regina Wallace, Eleanor Gordon, Philip Perry, Richard Quilter, John Waller, Charles Lothian, Jean Willassna, Merle Maddon, France Bendsten and Louis Le Bay.

JAMES K. HACKETT will act Macbeth at the Criterion, New York, Feb. 7, with Viola Allen as Lady Macbeth.

ECHOES OF NED WAYBURN'S CENTURY THEATRE "TOWN TOPICS" COMPANY.

SCHEDULE OF BANKRUPT SHOWS MANY DEBTS.

The bankruptcy schedule of Ned Wayburn, who prodnced "Town Topics" at the Centnry early last November, gives the liabilities as $59,800, and many additional claims.

Besides some $1,200 in cash in bank, the assets inclnde theatrical costumes and scenery.

Many performers are named, principally Blossom Seeley, Trixle Friganza, Carl Reed, Lew Hearn and Bert Leslie.

SHUBERT ACTIVITIES.

Jacob Shnbert is now preparing "Town Topics" for its road tour, after producing "Around the Loop," in Chicago. "Robinson Crusoe Jr." is to be the name of the new Winter Garden prodnction.

In addition there will be "The Girl from Brazil," by Robert Winterberg; "When Two Love," by Edmund Eysler; "Gold I Gave for Iron," by Emerich Kalman, and "Miss—I Don't Know," by Eugene Huszka.

Among the dramas will be "The Land of the Free," by Edward Locke; "The Strange Boarder," by A. E. Thomas; "Oh, James!" by Emil Nitray and Byron Ongley, and "The Cry of a Child," adapted by Wilson Mizner from the German of Engel and Horst.

"MELODY OF YOUTH."

The new romantic Irish comedy, by Brandon Tyler, was presented by Hackett & Tyler, at the Stamford, Conn., Theatre, Dec. 31.

Brandon Tynan appeared in the leading role, assisted by George Giddens, Haidee Wright, Lily Cahill, William J. Kelly, William Harrigan, Alice Gail, Helen Evily and Mart J. Cody. The play will be brought to New York after playing Buffalo and Baltimore.

BROCK PEMBERTON MARRIES.

Brock Pemberton, of the dramatic department of *The New York Times*, was married to Margaret McCoy, a non-professional, on Thursday, Dec. 30.

GEORGE VIVIAN RECUPERATING.

George Vivian, manager of the Punch and Jndy Theatre, is at Lakewood, N. J., for a few days. He had been ill. Mrs. Vivian is with him.

NEW YEAR'S AT THE FRIARS.

New Year's Night (not Eve) was fittingly celebrated by the members of the Friars Club and their guests, on Saturday, after the close of the theatres. The lateness of the honr permitted the theatrical members to attend. The main dining room was packed almost to suffocation, for Martin Sampter promised a show ont of the ordinary, and, as nsual, made good.

The show begun at half past eleven, with a motion picture called "Young Love." Those two clever wits, Thomas J. Gray and Felix Adler spoke comedy lines to synchronize with the picture. Nothing funnier has been heard in New York for some time.

Each act that followed was announced in humorous style by Loney Haskell. The performers whose specialties pleased the Friars and their guests included Harry Hock, with songs; Jarrow, an uncommonly clever sleight-of-hand artist; Delro, Jas. K. Watson, monologue; Coleman Goetz (a yonng brother of F. Ray Goetz), with songs; Oscar Lorraine, with violin solos, and Charles J. Kenna, in his specialty, "The Street Fakir."

Two sketches, both by Thomas J. Gray, were presented with actor-members in the casts.

The first sketch was "Some Men," and it scored heavily. The cast consisted of Franklyn Ardell, Harrison Ford and Arthur Aylesworth.

In the other sketch, which was called "The Fourth Degree," Mr. Gray was assisted in the writing of it by Felix Adler. It scored a "knock out," and was received with roars of langhter. The cast was composed of Felix Adler, Harry Bradley, George Moore, Lionel Pape, George Whiting, Irving Brooks and Harrison Ford.

The program was written by Mr. Gray, and was very funny. We print here a few of the "notes."

START THE YEAR WRONG!

Pick out your Exit now and Run (don't walk) to it. (We saw a rehearsal and can tell you now the show is terrible.) CHIEF DODGE,
Fire Commissioner, Pelham, N. Y.

Owing to the rush at the bar the program will be announced from the stage.
Lee and Perrin,
"That Saucy Act."

Doctors expecting calls from their patients should know enough to stay at their offices.

I O U Messengers will be furnished at the Box Office.

Carriage Call at 5.30—Try and call one.

If the ushers pay you any inattention it is mnch more than they are being paid by the management.

Opera Glasses can be hired at the Metropolitan Opera House—we do not play opera here.

We wish yon would subscribe for your seats one year in advance as this theatre may go into pictures.

It was daylight when the affair, unqnestionably the funniest in the history of the Friars' Club, broke up.

TWENTY-FIVE YEARS AGO.

SYDNEY ARMSTRONG was at the head of Charles Frohman's Stock Co.

H. C. MINER'S FIFTH AVENUE THEATRE was burned at midnight, Jan. 2, 1801, after Fanny Davenport's "Cleopatra" Co. had finished their performance. Thos. Hindley, the leader, was then transferred to the People's. Burr McIntosh saved a picture of Miss Davenport from the lobby.

NEW PLAYS: "Reilly and the 400," "Judah," "The Solicitor," "Betty's Finish," "Lady Barter," "A New Year's Call."

THE Metropolitan, St. Paul, Minn., was opened.

THOS. F. SHEA joined the Richard Mansfield Co.

"BABES IN THE WOOD" opened at Niblo's Garden, New York, with Geo. K. Fortescue and Wm. Mestayer as the babes.

JOSEPH BROOKS, manager for W. H. Crane, returned from London, where he made arrangement for the production of "The Senator."

EMMA ABBOTT died at Salt Lake City, U.

CHARLES T. WHITE, minstrel, died at New York.

SUCCI, the faster, was at Doris' Museum, New York.

WILL H. FOX closed as manager of the Star Theatre, Bridgeport, and offered his novelty piano act, including: Playing with his nose, with heel, with keys covered, blindfolded and dancing to his own playing.

STONE AND SHAW bought the Westminster Musee, Providence, R. I.

ARTHUR EBBETTS was married Dec. 30 to Mrs. Katherine Eagle, of Norfolk, Va.

COHAN & HARRIS will produce "Buried Treasure," by Bida Johnson Yonng.

LADY GREGORY'S IRISH PLAYERS will shortly visit this country for a series of engagements.

NOW READY

THE NEW CLIPPER

RED BOOK

AND DATE BOOK

For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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(For 1915-1916)
To THE NEW YORK CLIPPER
47 West 28th Street, New York

ABOUT JOE MURPHY.

TO THE EDITOR OF THE CLIPPER;
MY DEAR SIR.

Now that Joe Murphy is dead, we are going to hear the slanderous stories of his parsimony, and how stingy he was, and no wonder he left so mnch money. Take a good look at the fellow that tells abont Joe Murphy's stingy methods. It's dollars to doughnuts he is a chronic dead beat—striker and hold-up fellow, who has little or nothing to warrant him a place on the stage. Some barroom philosopher, whose praise or condemnation never reach farther than the bar he is leaning upon. One of those fellows who never contribnted two dollars per year to the Actors' Fund, nor would he do so—bnt jnmps npon its treasury at the first signs of distress or illness. "Two dollars per year?" he says. "Oh, no, the Fund has got to support me—I'm an actor!"

What a blessing it would be if the Actors' Fund wonld refuse aid to this class of dead beats. The well meaning rank and file of the profession would certainly appland such a course.

But to return to Joe Mnrphy. He knew a dead beat when he gazed upon him. He never refused the right man—bnt a rum soaked "dramatic tramp" or variety "hold up" couldn't extract a coin from him. I knew Joe Murphy prior to 1865, when he managed Cotton & Murphy's Minstrels, and he was always a good fellow.

He made a lot of money with his Irish dramas and in careful investments. He did not go up and down Broadway or its saloons looking for a lot of strikers to "borrow" some of it. Show me one sensible rich actor of the present time who does not steer clear of these wolves. Joe Murphy leaves no debts behind, nor is the profession called upon to "pass the hat" to bury him. This is the futnre of the dead beats that try to slander him. Yon are a good fellow if you spend money to treat all these apologies for men, but a miser if you do not enconrage their garroters' methods.

All honor to Joe Murphy! The greatest praise he can receive is that the dead beats of the profession could not work him. My own greatest boast is that no dead beat in or out of the profession has ever succeeded in getting five cents from me for liquor. No hard lnck tales amount to anything, for I have them all written in my gag books. Yet, no deserving person ever went hnngry, *but I've got to see him eat*. Watch the next fellow that tries to tell yon a stingy story abont Joe Murphy. Take a good look at him! That's the answer. What a grand thing it would be if the stage had more Joe Murphys.

Very truly yonrs, FRANK DUMONT.

EMMETT CORRIGAN will sail on Monday for the Bahama Islands, where he is to do a feature picture, "The Choir Invisible," for the Equitable Company.

OLIVE WINDHAM has been engaged by William Elliott for the leading role of the young princess, in his forthcoming production, "The Greatest Nation." Mr. Elliott will himself play the part of the prince.

ALBERT BRUNO will leave "The Ware Case" at the close of its run at Maxine Elliott's Theatre to appear in a new Morosco-Fiske play. Montague Love will transfer his talents to Eugene Walter's new play, which is promised a New York hearing soon.

WILLIAM M. GRAY has been engaged by Robert Hilliard as his general manager for "The Pride of Race."

EMANUEL REICHER will announce next week a series of matinee performances, to be given at the Garden Theatre by the members of his company, with his supervision and co-operation.

MADAME AUGUST STRINDBERG, widow of the late Swedish author, will give a group of her husband's plays in New York, beginning with "Easter," nnder auspices of the Stage Society of New York, early in February.

THE NEWARK, N. J., Order of Mystic Shriners are getting np a big indoor circus. Frank Spellman has charge of the entire program, and Al. Holstein is general agent.

THE VISIT of the Chicago Opera Company to New York is delayed owing to the fact that Signor Campanini is endeavoring to raise a guarantee fund of $20,000 in the form of a subscription covering the two weeks.

VICTOR MORLEY was married Dec. 9 to Carolyn E. Parson, of Baltimore.

NEXT WEEK'S BILLS.

(Continued from page 11.)

MICHIGAN CIRCUIT.
(U. B. O. Chicago Office)

ANN ARBOR.
Majestic
(Splits with Jackson.)

First Half:	Last Half:
Caplane & Wells	"The Four Husbands"
Hallen & Hunter	(Tub.)
"Live Wires"	
Bill Robinson	
Sherman De Forest & Co.	

BATTLE CREEK.
Bijou.
(Splits with Kalamazoo.)

First Half:	Last Half:
Corrigan & Vivian	Herman & Shirley
Elliott & Mullen	Sam Rowley
"Between Trains"	Webber's Melodyphiends
Kenny & Hollis	Roach & McCurdy
Bobker's Arabs	Coin's Dogs

BAY CITY.
Bijou.
(Splits with Flint.)

First Half:	Last Half:
"This Way, Ladies"	Houseley & Nicholas
(Tub.)	Chas. & Madeline Dunbar
	"Fair Co-Eds"
	Bill Pruitt
	Ralph Bayhl & Co.

FLINT.
Bijou.
(Splits with Bay City.)

First Half:	Last Half:
Houseley & Nicholas	"This Way Ladies"
Chas. & Madeline Dunbar	(Tub.)
"The Co-Eds"	
Bill Pruitt	
Ralph Bayhl & Co.	

JACKSON.
Bijou.
(Splits with Ann Arbor.)

First Half:	Last Half:
"The Four Husbands"	Caplane & Wells
(Tub.)	Hallen & Hunter
	"Live Wires"
	Bill Robinson
	Sherman De Forest & Co.

KALAMAZOO.
Majestic.
(Splits with Battle Creek.)

First Half:	Last Half:
Herman & Shirley	Corrigan & Vivian
Sam Rowley	Elliott & Mullen
Webber's Melodyphiends	"Between Trains"
Roach & McCurdy	Kenny & Hollis
Coin's Dogs	Bobker's Arabs

LANSING.
Bijou.
(Splits with Saginaw.)

First Half:	Last Half:
Kremka Bros.	Eller's Circus
Ed. & Jack Smith	Callaway & Elliott
Felix & Barry Girls	Hyman Adler & Co.
Lai Mon Kim	Kinkenny Four
Dr Royal Raceford & Co.	Six Military Dancers

SAGINAW.
Bijou.
(Splits with Lansing.)

First Half:	Last Half:
Eller's Circus	Kremka Bros.
Callaway & Elliott	Ed. & Jack Smith
Hyman Adler & Co.	Felix & Barry Girls
Kikeuny Four	Lai Mon Kim
Six Military Dancers	Dr. Royal Raceford & Co.

INTERSTATE CIRCUIT.

AUSTIN, TEX.
Majestic.
(10-11)

Albert & Irving	The Cabaret Girl
Martin & Maximilian	Monroe & Mack
Winona Winter	Six Water Lilies

DALLAS, TEX.
Majestic.

Queenie Dunedin	Ball & West
Weber, Dolan & Frazer	Pipifax & Panlo
Chief Caupolican	

FT. WORTH, TEX.
Majestic.

Brown & McCormick	Houdini
Six Peaches & Pair	Brenner & Allen
Four Melodious Chaps	Morin Sisters

HOUSTON, TEX.
Majestic.

Camille Trio	The Society Buds
Natalie Sisters	Donovan & Lee
Britt Wood	Long Tack Sam

LITTLE ROCK, ARK.
Majestic.

First Half:	Last Half:
Three Johns	Three Weber Girls
Byron, York & Faye	Sullivan & Mason
The Golding Girls	Six Water Lilies
Les Diodoettis	Monroe & Mack
	Winona Winter

SAN ANTONIO, TEX.
Majestic.

The Girl in the Moon	Navassar Girls
Nichols Sisters	Dooley & Rugel
Bert Melrose	Rochee Monkeys
May & Kilduff	

BY ARRANGEMENT WITH CHARLES DILLINGHAM

LIMITED ENGAGEMENT IN VAUDEVILLE

OF

ELSIE JANIS

PERSONAL DIRECTION E. F. ALBEE

EVELYN CUNNINGHAM
DAINTY CHARACTER COMEDIENNE

Jas. B.—DONOVAN and LEE—Marie
King of Ireland The Little Beauty
Orpheum and United Time.

BILLY HALL AND CO.
Presenting "MATRIMONIAL TROUBLES."

LEE'S MANIKINS, the Dancing Millers, Harry Hanson, and one other act, made up the bill at the Rambeau, Fitchburg, Mass., Christmas week. This house is situated in the Cleghorn District of the city, and is doing a good business.

OLIVE MACK and JAC WALDRON will shortly be seen in New York, with their new dramatic playlet, "The Road to Peace."

LIZZIE B. RAYMOND and ED. EMERSON opened for a tour at Des Moines, Ia., on Jan. 2.

HENRIETTA CROSMAN joined the Associated Actresses of America last Sunday. Arthur Williams having secured her application.

WILL H. FOX, "Paddywhisk!" is doing his old act on the Loew time, opening at the Delancey Street, New York, Jan. 3.

OLGA SEYMOUR pupil of Amy Sherwin, made her appearance at the Palace, New York, Jan. 2, as an extra feature.

JAS. J. CORBETT and his wife were badly shaken up in an auto accident, last week, in Long Island.

LESLIE E. KELL, well known in the Middle West as a vaudeville performer and musical comedy producer, who was accidentally shot while hunting in Springfield, Mo., Dec. 20, is recovering nicely.

MAJOR BURKE is in the Elks' Room at the Post Graduate Hospital, New York, under treatment for hernia.

FRANK DUMONT regrets that in his article about the Old Dressing Room Mirror, which appeared in the Christmas CLIPPER, he inadvertently neglected to mention Jerry Cunningham, who has been with Frank Dumont for a number of years. Mr. Cunningham is now in New York.

STOWELL and SCOTT have canceled their bookings. Eddie Scott has taken the cigar and newsstand at the St. Charles Hotel, Detroit, and is selling CLIPPERS and other papers.

CHARLES BUCK LEAHY, of the Leahy Bros., ring gymnasts, received a bad fall Jan. 1 at the Premium, Newburyport, Mass., at the finish of their act, which will compel them to lay off for a few weeks.

PRINCESS
DOVEER
THE DANCING SENSATION

CECIL VIRGINIA
LYLE and HARRIS
The Boy Baritone and the Tiny Girl
PRESENTING
A Novelty Singing, Dancing, Musical Act
Direction HARRY SPINGOLD.

HARRY MASON & CO.
In "GET THE MONEY."
Unique Theatre, Minneapolis, Dec. 12. S. & C. Time.

ARTHUR MAYER
GERMAN COMEDIAN
JACOBS & JERMON

Vaudeville's Funniest Knockabout Comedians
MENNETTI & SIDELLI
AGILE ENVOYS FROM FUNLAND

BLANCHE RING
Management OLIVER MOROSCO

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

FENIMORE COOPER
TOWNE
In his Farce, "SPILLING THE BEANS"
With MADELEINE GREGG and GEORGE RICHARDS
DIRECTION OF ALF T. WILTON.

FLO VINCENT
If FLO VINCENT, formerly of the Million Dollar Dolls Co. and now supposed to be in Vaudeville, will communicate with F. O. BOX 403, BRIDGEPORT, she will learn something to her advantage.

VANHOVEN
THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN
FARM, MASONVILLE, N. Y.

AL. RINGLING PASSES AWAY AT HIS HOME IN BARABOO.

HAD BEEN ILL TWO YEARS.

The new flashed across the country on New Year's day that Al. Ringling, the eldest of the famous Ringling Bros., of circus fame, had died, caused considerable grief in the theatrical world.

Mr. Ringling had been ill for the past two years or more, and while his death came suddenly, it had been expected for some months. He only recently returned from Florida, where he had gone in search of health, and was supposed to have gained considerably.

He was at his home in Baraboo, Wis., when he died. The cause was given as heart diesase. He was sixty-three years old, and is survived by a widow.

CHICAGO THEATRES CONTINUE SCALPING.

CHICAGO, Jan. 3.—All but two of the downtown theatres are operating at present without licenses, their management purposely refrained from making the 1916 application with a view to an injunction to prevent enforcement of the ante-scalping, which became effective Jan. 1.

Theatres which failed to make application face the possibility of being closed, it was declared.

The stipulation in the application blank which the theatre owners object to is virtually a contract binding them not to sell tickets knowingly to others for the purpose of resale. In case of violation of the agreement revocation of the license is automatic.

ACTORS' FUND BENEFIT.

The annual benefit in behalf of the Actors' Fund of America will take place Friday afternoon, Jan. 28, at the Forty-fourth Street Theatre. Daniel Frohman, the president of the Fund, is preparing a program of special novelties, with the assistance of the local stars and managers. A very generous program is promised.

BAYES FOR NEW COHAN REVUE.

Nora Bayes has signed with George M. Cohan, for his naw revue.

Juliette has also signed.

DEAN LEAVES ACADEMY, BALTIMORE.

BALTIMORE, Jan. 3.—Tunis Dean is no longer manager of the Academy here. Story is that he and Samuel Nixon, who own the theatre, have had a quarrel abont the extent of the authority that should be invested in the resident manager. His successor has not been appointed at this writing.

CHORUS GIRLS TO BE PAID WHILE REHEARSING.

Arthur Hammerstein has made the announcement that hereafter he intends to pay half salaries to chorus girls while rehearsing, following the custom in vogue in London.

"JACK'S" SUED.

Phieny S. Clarice, a motion picture actress, has sued John Dunstan, of "Jack's" Restanrant, for $5,210, alleging that she was forcibly ejected on Dec. 8, last, and assaulted, bruised and her clothes torn.

The case came up in the Supreme Court, Monday, Jan. 3.

SPECIAL "TREASURE ISLAND" CO.

Charles Hopkins has engaged the most of the cast for the special company which will present "Treasnre Island" in the larger cities of the Middle West, beginning toward the end of January. Among the actors engaged are Ruth Vivian, George Fawcett, Arthnr Forrest, Jeoffrey Stein, Cecil Yapp, Milton Nobles, Harry Hadfield, Herbert Ranson, Thomas Londen, P. C. McCoy, Charles Rogers, Frank Howson, James F. Ayres, Clarence Rockefeller, Robert Thorne, Ruby Halliar and Viola Knott.

NEW PLAY FOR MARGARET ANGLIN.

Rupert Hughes, the novelist and playwright, has dramatized Gertrude Atherton's novel, "The Perch of the Devil," for Margaret Anglin.

LEAVITT TESTIMONIAL NEXT TUESDAY.

The testimonial to M. B. Leavitt takes place at the Manhattan Opera House next Tuesday, and those who attend will witness one of the largest and best bills seen here in a long time. Some new added features embrace a great Boy Scout demonstration, under the direction of Edward E. Rice, at the finish of the performance. Through the courtesy of Maj. L. E. Trimm, the quartermaster of the U. S. Boy Scouts, one hundred of the First Naval Battalion will appear, and marching upon the stage, will do their naval evolutions, and sing the chorus of Mr. Rice's march, which he has dedicated to the U. S. Boy Scouts. Mme. Paulino Donalda, the former prima donna of the Hammerstein Opera Company, will do her famous Carmen impersonation. Julius Steger, the well known singer, will appear in the minstrel part, and sing Mr. Leavitt's new ballad, "We Love to Think of Childhood Days."

THE INTERNATIONAL CIRCUIT.

Gus Hill, George H. Nicolai and E. D. Stair are the three incorporators of the new International Circuit, which has been authorized to do business, with a capital of $100,000.

GREEN ROOM CLUB CELEBRATES.

The members of the Green Room Club held a big celebration in their clubrooms Jan. 1. Sammy, the club's porter, burned two notes, one for $2,500 and one for $1,000, which almost forced the club out of existence.

LYDIA LOPOKOWA TO WED CRITIC.

The engagement of Lydia Lopokowa to Heyward Broun, the dramatic critic of *The New York Tribune*, is announced. The wedding will take place in November.

THE Morton Opera Co. has been incorporated at Albany, N. Y., by Ollie Morton, Arthur Buckley.

JOHN N. BOGERT, former Commissioner of Licenses in New York, died Dec. 31.

JACK P. MANTELL, son of Robert Mantell, will be obliged to give a bond for the maintenance of his wife before he will be released from Ludlow Street jail.

RUTH ST. DENIS dances at the Candler, New York, this week.

E. D. PRICE, business manager of "Pollyanna," was married to Olivia Lowe, at the Hotel Statler, Buffalo, N. Y., Dec. 30.

THE LATEST CENSUS RETURNS from London, Eng., show that New York is now the biggest city in the world. New York 5,006,484, London 4,521,358.

HENRY KOLKER will act with Billie Burke in *The Chicago Tribune* Film Series.

KATHERINE BROOKS has been engaged for "David Garrick."

EVA FALLON has rejoined "The Princess Pat" Co.

"THE HEAD OF THE HOUSE" CO. closed at Buffalo, N. Y., Jan. 1.

EVELYN GRANVILLE has been removed to Bellevue Hospital suffering from morphine poisoning.

VERA FINLAY and JOSEPH LERTORA are now under Chamberlain Brown's direction.

TOD SLOAN has signed for the principal role in a racetrack playlet.

SYDNEY JARVIS has signed for the Cohan & Harris revue.

ADOLPH SUESSKIND, proprietor of Terrace Garden, has settled with his creditors at ten cents on the dollar.

PARKE, DANIELS & FRIEDMAN, INC., bankruptcy schedule shows liabilities, $9,540; assets, $2,053. The stock catalogue and fixtures were sold Jan. 4.

"AROUND THE MAP" is on its tenth week at the New Amsterdam. This Klaw & Erlanger musical comedy production has proved one of the few hits of the current season.

HARRY TOLES, advance agent, was brought home to Jamestown, N. Y., Dec. 29, and taken to the W. C. A. Hospital, and underwent an operation for internal trouble.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

Vaude Villainies, by an "Insurgent." Why the *nom de plume?* You're too grand a fellow to pen so many flattering remarks about performers who are striving to rectify annoyances to scribble under a name not your own. So, will just bet you a new hat that you dare not pen m. in confidence your real, genuine cognomen. Address me care White Rats Actors' Union.

Burton A. Emery and Alton C. Emery are brothers. These gentlemen invested a lot of their surplus money and built one of America's prettiest theatres; location, Providence, R. I. House is called a palace by the public. Lay member, Martin R. Toohey, manager, has helped to make "The Emery" the choice of the theatregoing public. Martin should feel flattered, as both the Emery boys say he is their mascot.

Through the efforts of "The Augers," the noted endurance roller skating dancers, methods of abuse will shortly be rectified through Canada. Acts are booked through a New York representative, and away they go to Canada. Act may get a little too much money to suit manager of theatre, who, after first show comes to your dressing room and asks you to sign an I. O. U. for amount he thinks sufficient. Act generally signs, and besidea losing part of first week's salary also loses the second week of a two week's contract. This occurred to above named act, who being Rats, stuck in Montreal to fight the case. With this result: Inspector for His Royal Majesty came down from Ottawa and had house manager, agent, and act present themselves at Emigration Office (in Montreal), Tuesday, Dec. 28, at 11 A. M., and there had a session lasting three hours, coming to this conclusion: Shortly law compels Canadian agent to give one thousand dollars bond, and acts coming to Canada must have $50 in their possession. Act to play at amount of salary specified in contract signed in New York. Acts kindly thank "The Augers" for this wonderful move for bettering conditions. Yes, the Augers will work the week they were canceled.

Don't blame manager or agent for putting one over on you. It's up to you, if you are a "Rat" to have laws *made by government* enacted. It can be *done.*

Working right along is Johnny Mangels, the famous hoop-roller, and wants to be remembered to all members.

Still do a lot of boosting for this organization, Jack Shepard. Ask Harry Mountford regarding J. S.

Trust Eddie Mack is improving in health, and that "The New Year brings him much joy."

Billie La Mar is suffering much with cold contracted in Quebec, Can.

When in doubt of my whereabouts pen me care W. R. A. U. 227 West Forty-sixth Street, New York City. Tony, my assistant, knowing address at all times, forwards same at once should I be out of town.

May his soul rest in peace, and his grave kept ever green is my sincere wish for my departed friend, Bob Scott.

Richard Bros., who have been partners for past six years, are now playing Canada for Miss Handy, a lady vandeville agent of refinement.

Pauline Cooke and Jennie Jacobs wished each other best luck for season 1916. Talk about business women, these young ladies are genuine financiers.

Fred Nolan, that popular comic, who has entertained burlesque audiences for many years, is now doing a single act of much merit.

Scamper nights are more popular than ever. Capacity every Thursday night. Affair adjourns in wee hours of Friday. Be present if in town, you will sure enjoy yourself.

Wise yourself up to benefits derived by joining the Amalgamted Relief Association; inquire from Chas. McPhee, always to be seen at club.

Williams and Culver are continuously working. Their novel talking act does tha trick.

Now that Pryor and Addison are comfortably located in a modern flat they should worry abont zero weather.

The dramatizers of hay, oats and alfalfa are Joe Mills and Monroe Lockwood, the original Hickville Rubes, now employed by S. & C. Circuit.

Harry Blair is an added attraction with the Broadway Music Corporation. If you do not believe this ask Will Von Tilzer.

Lew Hearn visits clubhouse quite often, and Mark Adams enjoys his company, much.

"The Dashing Revue," headed by Billy N. Turner and Effie Jeanes, are entertaining patrons of "Hotel Sinton," Cincinnati, O. Billy Turner was Monic Le Mair's partner for some years.

Picking up! Guess. Yes: Club is doing capacity in all departments. Hotel rooms all filled, pool and billiard room going from early morn to late at night. Scamper nights, capacity. Prosperity is stamped all over the club, and from my observation of many, many years, there is but one answer to sudden rise of stocks—Harry Mountford.

Brother Fred Honlihan and wife were forced to cancel this week's engagement at Elmira and Auburn, owing to the severe illness of their little daughter.

Brother Paul Van Dyke is under the care of Dr. Freeman, recovering from an attack of acute indigestion.

Brother Charles Orr, of Charles Orr and company, in "A Holland Romance," was forced through illness to cancel an engagement this week at Richmond, Va.

Mrs. Dewey, professionally known as Lillian Morley, wife of Bro. George Dewey, is convalescing at her home.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, JAN. 8.

Resorting to the phraseology of the European war reports, "there is nothing to report" regarding changes in the Chicago dramatic schedule for the opening week of the new year. All loop attractions are continuing their runs.

Following long established precedents, local dramatic critics have entered into exhaustive resumes of the season just terminated, in an endeavor to arrive at its precise dramatic value. Most of them have arrived at the conclusion that it should be classified as a season almost entirely devoid of novelty and embracing offerings far below standards set in recent years. Perhaps the European war has something to do with the situation, but the general opinion seems to be that the powers who have gained control of most of the loop houses "bit off a bigger bite than they can chew" and are not able to supply sensational successes for each house. It is a startling fact that the few independent houses in the loop (the list even including the standard burlesque theatre) are doing better business than those centrally controlled.

Jan. 10—William Gillette will come to the Blackstone to act "Sherlock Holmes" for a fortnight, and "Secret Service" for a like period. His company includes Helen Freeman and Joseph Brennan.

Jan. 12—Dwight Elmendorf will begin his new series of five illustrated travel talks at Orchestra Hall. Each lecture will be given Wednesday and Friday nights and Saturday afternoon. The subjects: "The British Isles," "Holland," "Switzerland in Summer and Winter," "Northern Italy" and "Southern Italy and Sicily."

Jan. 10—"Young America," a play by Frederick Ballard, acted by Forrest Robinson, William Sampson, Peggy Wood and Percy Helton, will begin an engagement at the Grand.

Jan. 16—"Two In Company," a musical comedy by Adolf Philipp and Edward A. Paulton, with Amelia Stone and Armand Kaliz in it, will re-open at the Princess.

Jan. 24—David Warfield will come to Powers' Theatre in "Van der Decken," David Belasco's new play of the Flying Dutchman.

Jan. 30—"Chin Chin," with Montgomery and Stone in it, will arrive at the Illinois.

Feb. 14—The De Diaghilef Ballet Russe, the world's greatest dancing organization, including Nijinski and Karsavina, will come to the Auditorium.

McVICKER'S (J. C. Burch, mgr.)—Week Jan. 3: Oney Fred Sweete, Dorothy Burton and company, Ethel MacDonough, Torcat and d'Aliza, the Landry Brothers, Hilda Schnee, Mike Simons and Rose Marks.

GREAT NORTHERN HIPPODROME (F. C. Talbott, mgr.)—Week Jan. 3: Packey MacFarland and bike racers, Harry Hayward and company, Chris Richards, the Remple Sisters and company, the National Operatic Four, Clark and McCollough, the Tetsuwari Japs, Clare and Flo Gould, Boothby and Everdeen, the Rials, Benny and Woods, Swan and Swan, Weber and Elliott, and Rae and Wynn.

ENGLEWOOD (Edw. Heatty, mgr.)—Week Jan. 2, the Blue Ribbon Belles.

NATIONAL (J. P. Barrett, mgr.)—Week Jan. 2, "The Law of the Land."

VICTORIA (H. C. Broiaski, mgr.)—Week Jan. 2, "Polly and Her Pals."

STAR AND GARTER (C. L. Walters, mgr.)—Harry Cooper and the Twentieth Century Maids.

GEORGE M. COHAN'S G. O. H. (Harry Ridings, mgr.)—"It Pays to Advertise," eighteenth week.

GARRICK (John J. Garrity, mgr.)—"Experience," second week.

POWERS' (Harry Powers, mgr.)—"The Song of Songs," second week.

CHICAGO (John J. Garrity, mgr.)—"Within the Loop," second week.

BLACKSTONE (Edwin Wapler, mgr.)—George Arliss, in "Pagoniil" sixth week.

COHT (U. J. Hermann mgr.)—"His Majesty Bunker Bean" ninth week.

ILLINOIS (A. Pitou Jr. mgr.)—Ziegfeld's "Follies" sixth week.

PRINCESS (S. P. Gerson, mgr.) — "Nobody Home," sixth week.

COLUMBIA (Wm. Roche, mgr.)—Ben Welch Co. Jan. 2-8.

HAYMARKET (I. H. Herk, mgr.)—Stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 2, Military Maids.

CROWN (Edward Rowland Jr., mgr.)—Week of 2, "The Girl Without a Chance."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 2, "Under Cover."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMIC (Geo. C. Warren, mgr.)—"Twin Beds," second week.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"On the Firing Line with the Germans," second week.

CHICAGO REEL NOTES.

WONDERFUL ACHIEVEMENT.

When "The Birth of a Nation" closes its Chicago run of far more than a year, on Jan. 15, the wonderful success of this picture spectacle will unfold exceptional possibilities for the pictured drama. The fact that it met its great success in a year during which the production of profitable spoken dramas has not been prolific is significant. It is the old question of giving the people what they want and forcing money from pockets during times when next to nothing is spent on what the people do not crave.

WAR PICTURES.

Most of the war pictures are illustrated reports. Few morals are drawn and, when an endeavor is made to present this type, the people seem unwilling to support it, unless it is put forth in retrospective form. One thing is certain. In America, the exact causes of the present conflict are not sufficiently agreed upon to admit of a moral sermon picture on the present conflict. When it shall have been concluded, plays with a "punch," built upon history now in the making, will find a ready moving picture market. Moving pictures should produce a play built upon the present war (after its conclusion) that will stand as a model of silent playwriting for years to come. The spoken drama cannot afford to experiment as much as pictures can, for the photographic output is less costly and the losses entailed in a picture play which does not completely impress, are not so great. Watch for the great picture spectacle which will rise from the ashes of the war of to-day!

FARRAR A FAVORITE.

Geraldine Farrar is one of the few stars so beloved by the populace that she can appear both in pictures and on the operatic stage at the same time without "wearing" either. It is doubtful if anyone else, with the possible exception of Caruso, could appear as often as she has appeared in Chicago within recent weeks and arouse the same amount of enthusiasm wherever revealed—either in grand opera at the Auditorium or in a picture "around the corner."

CHICAGO HARMONY NOTES.

THE NEW YEAR.

Generally speaking, the opening of the new year finds most of the Chicago music publishing houses doing about as much business as they deserve to do. Eastern publishers with branch offices, as a rule, have employed larger staffs than local houses, in the professional departments, and in consequence have accomplished a great deal more. Some people seem to think the music business is a "gamble," but a close observer will note that, in most cases, the bonuses spending the money are right in it. As in previous years, some of the publishers will change quarters in hopes of increasing the volume of professional business. The vaudeville centre of Chicago's Rialto has moved to Monroe Street, whereas most of the publishers still cling to the neighborhood of Randolph and Clark Streets. One reason for this is that Monroe Street does not offer any studio building that could accommodate many music firms. The Majestic Building, in the very centre of vaudeville activity, contains only one publishing concern, and it is doubtful if any others could gain access to it. Until this or some other suitable building in the same neighborhood "swings its portals wide," publishers' row will probably remain precisely where it is.

BRIEF STAY.

Marion Hauver, of J. H. Remick & Co.'s New York office, was in Chicago last week for a brief stay. She arrived Tuesday morning, looked things over, and left Tuesday evening. She received a royal reception from the Chicago staff, every member of which seemed glad to meet her. She was particularly pleased to find that Local Manager Harry Werthan, who had been ill recently, was back at his desk to greet her—hale and hearty.

COME TO TOWN.

John F. Lydiard and Harry DeVitt, a newly acquired song writing team of the Broadway Music Corporation, breezed into Chicago last week, with several new ideas under their sleeves. Lydiard is a cousin of Arthur J. Lamb, the well known lyricist, who has supplied many standard numbers during his writing career, stretching back over a quarter of a century. Simultaneously with the team's entry into the activities of the Chicago office, Bob Cole, after a two weeks' rest, plunged back to the road, picking a territory over the East and South.

A STERLING COMBINATION.

Chicago is taking kindly to the Shapiro-Bernstein composition, "What a Wonderful Mother You'd Be," by Joe Goodwin and Al. Piantadosi (the boys responsible for many cross-country hits). Though Joe Goodwin visits Chicago about once every two years, he is a popular favorite here because of his acts of generosity while in this city. Joe's work and personality have endeared him to the hearts of many performers, and he is probably the most popular individual who has visited these parts in the interests of the music world.

THE FIRST SINCE CECIL.

Monte Howard (right hand bower to Tom Quigley in Wilmark's Chicago office) is the first man since Cecil Lean to gain a local reputation for the "radiance of his smile." Some people thought Lean smiled better than he sang, but everybody believes Monte sings as nicely as he smiles.

THEY'RE BACK.

Frank Clark, manager, and Joe Manne, chief booster, of the W., B. & S. Chicago office, have returned from their trips. Both valuable assets of the Western office are heartily glad to be back in the "Windy City."

FEW AWAY.

Few of the better known managers and agents are spending the holiday lapse away from home. This may be because business forces them to stay, but it is more than likely that "no place is quite like home," and they can find all they want within the three sides of the "Windy City."

MANAGERIAL CHANGES.

The first of the year frequently marks changes in policy of theatres, as well as changes in managerial personnel, but this year marks an exceptional, for, as yet, no announcements have been made of important changes. This may be accepted as a barometer of general prosperity.

ILL.

Manager Norman Field, of the Colonial Theatre, was one of the eighty per cent. of Chicago's population stung by the *la grippe* bee. He was confined to bed for some time, and found it impossible to attend to regular duties.

HOTEL REED
In the Heart of Chicago's Theatrical District
Rooms, 50c, 75c., $1.00, $1.50 per day
$2.00 to $7.00 per week
102 WEST LAKE ST., CHICAGO
N. W. Corner Clark & Lake Sts.

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WRITES FOR VAUDEVILLE.
145 S. Clark Street, Chicago.

LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.
Clipper Bureau, 5 South Square, Gray's Inn.

Dec. 24, 1915.

Twenty-five years ago it was my privilege to welcome to London R. G. Knowles, and to begin a friendship which has lasted all the meanwhile, with him and with his charming wife, whose birthday it was on Sunday. So we celebrated the double event with a modest dinner party in these old chambers—joined by Charles Palmer, the many years editor of *The Globe*, and his wife; Lieutenant Sharp, who used to be Caryl Wilbur, but is now acting captain of the Royal West Surrey, and John Hayman, the Butt booking manager. Dick proudly brought under his arm his just published book, entitled "The New Columbus." It is a brightly written volume of three hundred pages, full of interesting event and amusing story, which should have a fine sale. Odd that the post should bring Christmas geetings from my old friend and Knowles' early manager, Press Eldridge.

There was a numerous attendance at the Queen's Theatre, when four one act plays were produced by way of a memorial to young Harold Chapin, the American actor-dramatist, who died fighting for this country. The idea was to raise the necessary $2,000 to built a Y. M. C. A. hut for the soldiers at the front. The proceeds were short of this sum, but no doubt it will be made up by subscription. Many distinguished actors and actresses took part in the performance, including Chapin's mother, Alice Chapin. Of the four plays two were familiar—"It's the Poor that Help the Poor" and "The Dumb and the Blind"—and two were new, "The Philosopher of Newbiggin" and "Innocent and Annabel." The performance deepened the impression that Chapin had a genius for writing one act plays, especially about the poor. "The Philosopher of Newbiggin" was quite on the vein of J. M. Barrie, and will be heard of again for sure. The philosopher is a quaint old man who is "managed" by his trim daughter. He puts up with much, but resents his deprivation of his baby grandson, just in the middle of a fairy tale. Suddenly it dawns upon him that a helpless babe gets most things it cries for—why not a helpless old man? So he sets up a howl and wins easily. The Scotch color of the piece is perfect. "Innocent and Annabel" is a sketch of the domestic life of a French singer at society functions, and his common sense English wife. Innocent has a useful business habit of making his fashionable hostesses thing he is deeply in love with them. It increases his fees, but on occasion gets him into dreadful trouble. How Annabel extricates him from a mess, but also taught him a sharp lesson, is the subject of the sketch.

Oswald Stoll has got busy in respect of the Alhambra. His first act was to cable John F. McArdle, an old favorite here, who joins the cast immediately. A week later, Seymour Hicks arrives, with a scene which he has been commissioned to write and for himself. His support will be Isabel Elsom. But the most interesting announcement is that Genee comes to the Alhambra in January. Her uncle and preceptor, Alexander Genee, has prepared a series of dances for her. Sir Frederick Cowen has written the music, and will conduct. Stoll personally assumes responsibility for the Alhambra on Jan. 1. His immediate lieutenant will be Edward Foster, who has lately been at the Alhambra, Glasgow. He is an old Stoll man, however, at Birmingham and at Stratford. He is a world-wide traveler and a great sportsman.

Stoll has been publicly challenged to state his intentions as to the promenade at the Alhambra. So is that of the Empire. Stoll has no use for this kind of thing, and will no doubt remove the promenade, providing his scheme of structural improvement enables him to use the space for profitable seating accommodations. But what of the Empire? Alfred Butt has been interviewed on the point and is carefully non-committal. The revenue from the promenade at the Empire is a very serious item in the accounts of that house. The promenade has been constantly attacked, but the authorities have always taken the view that houses which in old days secured the privilege of the promenade could hold what they had.

Walter De Frece and George McClellan do not seem to be lucky in their joint theatrical speculations. Years ago, they took the Adelphi, renamed it the Century, and produced an extravaganza, called "The Whirl of the Town," but it soon came to grief, and they gave up the house. Then, they took the Garrick, quite recently, and produced "Looking Around," but they have already abandoned it, and the theatre. It is said they are looking around for another theatre, now. Meanwhile, Jack Norworth and others have changed the piece about, and taken it to the Queen's Theatre, under the title, "Oh! La! La!" It seems that Laurillard & Grossmith are not disposed to venture "Potash & Perlmutter, Incorporated," or whatever they call the piece, till the new year has advanced a little. York & Lennard will continue to tour "The Buyer from Pittsburgh."

At the Garrick Theatre, Hawtrey will revive "Where the Rainbow Ends" once more. We have a rare assortment of plays for the children this year, with "Peter Pan" at the New Theatre, "Alice in Wonderland" at the Duke of York's Theatre, "Where the Rainbow Ends," four pantomimes, "Puss in Boots" at the Drury Laen, "Robinson Crusoe" at the Lyceum, "The Babes in the Wood" at the Aldwych, and "Cinderella" at the London Palladium. Then there is "The Pedlar of Dreams" at the Vaudeville. But that proves to be little more than a fantastic name for a very pleasant entertainment much on the line of the Follies, done by a troupe of Pierrots hitherto called "The Quaints." It is pretty and pleasing, without the conspicuous originality, or, of course, the novelty in the Follies on these brave days.

Sarah Bernhardt opens at the London Coliseum on Jan. 3, in "Les Cathedrales," which she has already played successfully in France.

One hundred performances may now be placed to the credit of "The Case of Lady Camber," at the Savoy.

Maurice de Frece died at the age of seventy-five. He claimed to be the oldest agent. Maurice de Frece was one of several brothers, who were at Liverpool among the pioneers of the music hall. He was the uncle of Walter de Frece, and so, by marriage, of Vesta Tilley. Alternatively a music hall manager and a music hall agent, he carried on business in New York for some time. For a long time he was office manager for Richard Warner, Limited. Then he carried on an agency in a small way "under his hat."

Miss Horniman, whose stock company, at Manchester, has done such wonderful work, has acquired the short remnant of Charles Frohman's lease of the Duke of York's Theatre. She will revive "The Comedy of Errors" and "Les Femmes Savantes," of Moliere.

Gertrude Kingston has turned the Little Theatre into a hostel for soldiers and sailors on leave in London.

When Alfred Butt does "Stop! Look! and Listen!" at the Empire, Fay Compton will play an important part. Arthur Wimpers will do the London version of the book.

"Stop Thief!" has been removed from the New Theatre, this week, to the Prince of Wales' Theatre.

There was a loss of $1,250 on the Savoy Theatre, and (Gilbert & Sullivan) Operas Company during the twelve months ending Oct. 31.

"Betty" was played at Daly's Theatre for the two hundred and fiftieth time, on Saturday. Geo. P. Huntley rejoins the company here, immediately.

H. B. Irving thinks it all wrong that the law permits "scenes of wild buffoonery and lurid passion" at Sunday cinema shows, but not the performance of Shakespeare.

Peter Donald and Meta Carson have put in better part of a year in Scotland.

Joseph Wilson has resigned his position as manager of the Playhouse for Frank Curzon & Andre Charlot. It is said that Curzon, too, may go, and leave Charlot on his own.

Lily Elsie says there is no truth in the statement that she is to be starred as Rosalind, in "As You Like It," so soon as she is through with "Mavourneen," at His Majesty's.

Milton Bode publicly acknowledged Renee Reel's punctiousness in returning to London to play in his pantomime, although she had meanwhile got a much better engagement in America.

Charles McClellan has recovered from a rather severe attack of illness. He says that no arrangements have been made for doing "Around the Map;" also, that he has made up his mind it will not have to be done at a vaudeville house.

Madge Titheradge has definitely decided not to come to America with "Gamblers All."

Edward Laurillard and George Grossmith have sent "The Only Girl" on a twice-nightly tour of the provinces.

Sir John Hare is ill, and has had to abandon his vaudeville tour.

Robert Evett plans the production here of "Mlle. Modiste" and "Sweethearts," in the interest of the George Edwardes Estate.

Fred Wright, a clever comedian, has joined the cast of "Tina" at the Adelphi.

Augustus Yorke spoke in meeting at the Playgoers' Club on Sunday night.

"To-night's the Night" is nearing its two hundredth performance at the Gaiety, and "The Case of Lady Camber" is nearing its one hundredth performance at the Savoy.

Oscar Asche opened at the Apollo Theatre on Tuesday with "The Spanish Main," the lurid pirate drama, of which he now avows the authorship.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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CHAS. L. LEWIS, 429 Richmond St., Cincinnati, O.

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STOCK

LEXINGTON DEAL NOT COMPLETED.

POLICY UNCHANGED.

The report that John Craig, long and favorably known in stock circles in Boston, is about to institnte a like organization in the Lexington Avenne Opera Honse, this city, seems to be somewhat premature.

Up to time of our going to press, negotiations which have been in progress for several weeks have not been consummated.

The Lexington is now booking combinations.

NEWARK ONCE MORE.

Newark, N. J., after being "stockless" a few weeks, once more finds a permanent organization in its midst.

The Brownell-Stork Players took possession of the Orphenm on Christmas Day. Mabel Brownell is not nnknown to the Jerseyites, and the indications are that a revival of the snccessful days are on their way at this writing. Best wishes.

THE MEDFORD STOCK.

The Medford, Mass., Stock opened, Jan. 3, with "Peaceful Valley," with Will D. Howard and Alice Bentley, leads; Jennie Ellison, Joe Dietrick, Florence Chapman and Maude Bridgewood.

STOCKLETS.

CATHERINE TOWER, leading lady at the Bronx, New York, severed her connection with the company Dec. 18.

A GOOD HOUSE at the Bronx, New York, always. Front name Fred.

WALTER P. RICHARDSON, revived and rejnvenated, retnrned to the Bronx, New York, after a week's vacation.

THIS brings us np to Briggs. He's at the Grand Opera House, Brooklyn.

ENID MAY JACKSON, same address.

PHYLLIS GILMORE is playing the leading rola in "Siberia" at the Gotham, Brooklyn, this week.

RUTH ROBINSON, leading her own organization, at the American Theatre, Philadelphia, opened Christmas Day, with "Help Wanted." Not, however, to fill the honse, where S. R. O. was at a premium.

THE BROWNELL-STORK STOCK CO. had an auspicious opening at the Orpheum, Newark, Dec. 25.

WESSELMAN-WOOD STOCK CO. is playing in Nebraska, and reports good business. Billy Yonng has assnmed the management. Commencing Jan. 18, until April 15, return dates will be played, and the company will then lay off in Omaha for two weeks, opening its new canvas theatre May 1.

MELVILLE'S COMEDIANS, week of Dec. 27, played "Woman Against Woman" and "Thelma," at the Palace Theatre, Little Rock, Ark.

THE TRUMBULL PLAYERS are having a most successful season, and are now in their third year without closing or having changed one member of the cast in over two years. Isabel Gould, who heads the company, is winning great praise everywhere for splendid work and display of beautiful gowns. Christmas was spent at Carthage, N. Y., where Manager Trumbull gave a big supper after performance. There were one hundred and fourteen presents exchanged. Happy Jack Kearney acted as Santa Clans. Miss Gonld received some beautiful presents, among them five hundred dollars in gold from her husband, Mr. Trnmbull. The roster: Layrence R. Trumbull, manager; W. S. Bates, business manager; William Barton, stage manager: Fred Hayes, musical director: Isabel Gould, Ada Burris, Ernestine De Mello, Mary Wilson, Lawrence R. Trumbull, Happy Jack Kearney, Raymon Greenleaf, William Barton, Raymond Binan, Harry Jones, and Binns and Binns, musical artists.

MARIE RUSSELL MOORE is with the Dorothy Stock Co. at Oskaloosa, Ia.

MANAGER GEORGE PECK'S offering at the Grand, Rockford, Ill., is "It Pays to Advertise," for New Year's attraction.

HELEN HASKELL is the newest recruit to be added to the cast of the Poli Players, now in their second big year of stock in Hartford, Conn.

THE BROADWAY THEATRE STOCK CO., which was at the Broadway, Logansport, Ind., for eight weeks, closed Dec. 18. Patronage seemed to be good, and a well balanced company was engaged by Oscar Cook, the manager, and patrons are regretting the departure of the company.

ON CHRISTMAS DAY, directly after the evening performance, the management of the Knickerbocker Theatre gave a banquet to the company and attaches, and as invited guests the various representatives of the press. Speeches were made by the management and some members of the company, which includes Marion Baird, Carrie Thatcher, Anna Doherty, Josie Sisson, Alice Donaldson, Mr. Barbier, Frank E. Elliott, Ted Brackett, Richard Stiles, Charles T. Moore, Philip Lord, Thomas Shearer and John Geary.

IN THE recent contest annonnced by the Empress Stock, of Salt Lake City, offering a prize of $150 for the first week's royalty for the best play selected by a committee consisting of the dramatic critics of that city, "The Master of Man," by Briant Stringham Young, was unanimously chosen, with another of Mr. Young's submitted scripts, "The Snake," a close second.

JAMES PALMER, Jay Morley, Leonard Rowe, William MacDonald and Alman Tyler are new additions to the Jane O'Roark Players, San Diego, Cal.

(Continued on page 38.)

OMAHA, NEB.

BRANDEIS (Crawford, Pilley & Zehrung, mgrs.) —"Twin Beds" Jan. 2-5, Thurston 10-12.

BOYD (Wm. J. Burgess, mgr.)—Week of 2, motion pictures. "The Only Girl" 10-12.

GAYETY (E. L. Johnson, mgr.)—Al. Reeves' Beauty Show 2-8.

KRUG (W. W. Cole, mgr.)—North Bros.' Stock Co., in "The Lion and the Mouse," 2-8.

EMPRESS (Wm. La Doux, mgr.)—Vaudeville and motion pictures 2-8.

ORPHEUM (Wm. P. Byrne, mgr.) — Bill 2-8: Gertrude Hoffmann, Mr. and Mrs. Jas. Kelso, Sharp and Turek, Galletti's baboons, Mignonette Kokin, and the Orpheum Travel Weekly.

STRAND, HIPP, FARNAM, ELITE, BESSIE, MIRROR, PRINCESS and PARLOR, motion pictures only.

NOTES.

GLADYS CHANDLER and ALICE ROYAL, both products of Omaha, are spending the holidays at home.

ALL managers report good business, and without exception have played to full houses all week.

Lincoln, Neb. — Oliver (F. C. Zehrung, mgr.) the Barrow-Howard Stock Co. closed an eight months' successful season Christmas Day. Miss Barrow will go East to organize a new Barrow Stock Co. Kitty O'Connor, in "Peg o' My Heart," Jan. 3-5.

ORPHEUM (L. M. Garman, mgr.)—(Splits with Colorado Springs), Houdini, Bison City Four, Mack Vincent, Willie Weston, De Volo and Livingston, Genevieve Cliff and company.

LYRIC (L. M. Garman, mgr.)—August Family, Tom Perry and Elmer, Hearst-Selig News.

BLOSSOM BAIRD and HOLLISTER PRATT were married after the performance Christmas night, at the home of Mrs. John Snowden, an aunt of the bride. Blossom Baird has been playing about six years. Mr. Hollister is the son of Jack Pratt, one time New York theatrical agent and now editor of the daily *New York American*. Mr. Hollister has played with Walker Whiteside, John Drew and Margaret Illington.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) Jere McAuliffe Musical Revue presents "Fix in Fix" and "My Uncle from Japan" Jan. 3-8, with motion pictures. "Twin Beds" 17-19.

KEITH'S (Harry E. Smith, mgr.)—Bill 3-8: Bee Ho Gray and Ada Sommerville, Fritz and Lucy Bruch, Bessie Dempel, Caits Bros., Cartmell and Harris, Canaris and Cleo, Archer & Belford, and Paramount news pictures.

NEW PORTLAND (James W. Greely, mgr.)—Bill 3-5: The Dancing Missionary and Eight Philippino Girls, Charbino Brothers, Eunice Howe, Johnson Bros. and Johnson, Beltra and Beltra, and pictures.

GREELY'S (C. W. McKinnon, mgr.)—Bill 3-5: Dancing Teddy Bears, Slytohan, Kenneth and White. Bill 6-8: Deltorelli and Glissandro, Darcy and Merrick, and Lillian Kelliher.

GRAND, EMPIRE and CASCO, motion pictures only.

CHICAGO VAUDEVILLE.

JAN. 3, 1916.

PALACE.

Margot Francois and partner opened with stilt walking, followed by Jack Corcoran and Tom Dingle in what they term vaudeville splash.

Dorothy Regal and company have melodramatic sketch, relieved by Dorothy's constant comedy chatter. Many things happen at cigar stand she runs. Climax shows act of mercy toward cad who made practice of marrying young girls and jilting them. Lyle Clement appears as credulons countryman; Arthnr De Lord as cad, Marjorie Campbell as school girl, and Ralph Lingley as amorous bellhop.

Lina Abarbanell opened with a high class number, going into "Merry Widow" waltz. She sang an old French song and "Lovey Dovey" nnmber, also "Molly Dear" and "What a Wonderful Mother You'd Be." A varied version of "Every Little Movement" and rendition of "Copper Colored Sam" followed to many bows.

Kate Elinore depended upon eccentric outfit and gags for comedy with Sam Williams as straight. Williams put on "Everybody's Singing Tipperary" and "Mississippi" song, while Elinore rendered mock dance.

George MacFarlane showed wonderful baritone voice with "Pinafore" introduction. He delivered "What An Irishman Means by Machree," "Can't You Hear Me Calling, Caroline," and "Little Bit of Heaven." He also told some fine stories, then introduced Theodore Morse at the piano, as composer of "Mother," and got wonderful hand with this song. He used "Mother Machree" for well-earned encore.

Pirnikoff and Rose entertained with dazzling dances backed by a ballet of six graceful girls.

Nellie V. Nichols opened with "Under the Mellow Arabian Moon," then sang "You'd Never Know That Old Home Town of Mine" and "Yiddisher Lullaby." She also used "Long Way From Home" for Italian characterization, and gave a fine imitation of a Scotchman singing "Alexander." She ended with her own quaint song, "Will Someone Name My Nationality?"

Mijares, of circus fame, closed with his wonderful feats on wire.

Next week: Homer B. Mason and Marguerite Keeler, Walter C. Kelly, Pat Rooney and Marion Bent, Belle Baker, "A Telephone Tangle," Bertie Benmont and Jack Arnold, Brooks and Bowen, the Gliders.

MAJESTIC.

Gardner Trio presented ensemble and solo dancing, working to fine finish with cowboy number.

Burton Daniels and Lester Conrad delivered well selected numbers *via* violin and piano.

J. C. Nugent and Jule York brought back their "The Squarer" sketch, Nugent opening with monologue. The scene in doctor's office got many laughs.

Hallen and Fuller, with special drop, brought audience back to long ago. Mr. Hallen interpolates dancing of old school, and Miss Fuller recites "My Pipes Gone Ont," and changes before the audience. They impersonate Lester and Allen in the epilogue.

Frank Milton and De Long Sisters have fine offering. Milton shines at organ, and they do fine saxophone finish, to three bows.

Wilson did single because partner Lenore was ill. He opened with medley running into yodle. Then came whistling number, followed by "Then He Played the Victrola" and "Put Me to Sleep With an Old Fashioned Melody," to four bows.

Clayton White and company have fine act, full of laughs, which, like Nugent's, centres in squaring three days drunk.

Ciccolini, famous opera star, sang "Claire De Lune," "Flower Song," "Marecchiara," "Mama Mia," "Mother Machree" and "Until."

California Orange Pickers have instructive act, embodying novel contest.

Next week Sam Bernard, Toots Paka and Hawaiians, Mike Bernard and Sidney Phillips, Five Antwerp Girls, Ketchum and Cheatum, Dunbar's Salon Singers, Harry Holman and company, Nina Payne and Joe Niemeyer, Borsini Troupe.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.) Ed. Lee Wrothe and Billy Watson and company week of 3. The Smiling Beauties 10-15.

LYRIC (G. S. Riggs, mgr.)—Bill 3-5: Margaret Hutchinson, Nevins and Gordon, Anderson and Evans, Craig and Irving, and Three Shelvey Boys. For 6-8: Brindamour and company, Billy Barlow, Fernandez and May, Lewis and Manning, and Jones and Hartley Sisters.

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Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.
Arliss, Geo.—Blackstone, Chicago, indef.
Anglin, Margaret—New Haven, Conn., 5, Hartford 6, Newark, N. J., 10-15.
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"At the Old Cross Roads" (Arthur C. Alsten, mgr.)—Cleveland 10-15.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Barker's, Granville, Co.—Adelphi, Phila., 3, indef.
"Blue Paradise, The" (The Shuberts mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bunny" (Wm. B. Harris Jr., mgr.)—Hudson, New York, 3, indef.
"Bird of Paradise" (Oliver Morosco, mgr.)—San Diego, Cal., 5-8.
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—St. Louis 2-8, Chicago 9-15.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Monroe, La., 5, Ruston 6, Shreveport 7, Alexandria 8, Lafayetta 9, New Iberia 10, Lake Charles 11, Beaumont, Tex., 12, Galveston 13, Houston 14, 15.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Bucyrus, O., 5, Upper Sandusky 6, Kenton 7, Tiffin 8, Freemont 10, Monroe, Mich., 11, Pontiac 12, Mt. Clement 13, Pt. Huron 14, Flint 15.
Chatterton, Ruth, & Henry Miller—Ford's, Baltimoe, 3-8, Temont, Boston, 10, indef.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man" (Oliver Morosco, mgr.)—Syracuse 7, 8.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Hollis, Boston, 3-8, Broad, Phila., 10-22.
"Devil's Garden, The" (Arthur Hopkins, mgr.)—Harris, New York, indef.
"Daddy Long Legs"—Lincoln, Neb., 7, 8.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, indef.
"Experience" (Wm. Elliott, mgr.)—Manchester, N. H., 6-8.
"Everywoman" (Henry W. Savage, mgr.)—New Orleans 10-15.
Fiske, Mrs.—National, Washington, D. C., 10-15.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Norfolk, Va., 5, Petersburg 6, Richmond 7, 8, Greensburg, N. C., 10, Columbia, S. C., 11, Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14, Macon 15.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge New York, indef.
"Fool There Was"—Buffalo, N. Y., 3-8.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, indef.
"Full House, A," Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, indef.
"Frame Up, The," Byers & Mann's (Cato F. Mann, mgr.)—St. Joseph, Mo., 6-8, Horton, Kan., 10, Onaga 13, Abeline 17, McPherson 19.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—La Moure, N. D., 5, Oakes 6, Lidgewood 7, Wahpeton 8, Wheaton, Minn., 10, Ortonville 11, Milbank, S. D., 12, Montevideo, Minn., 13, Willmar 14, Benson 15.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—McPherson, Kan., 6, Wilson 10, Hays 11, Ellis 12, Grainfield 13, Colby 14, Goodland 15.
Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Broad, Phila., 3-8, Blackstone, Chicago, 10-Feb. 5.
"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—San Marcos, Tex., 5, New Breufield 6, Bartlett 11, Burnett 13.
"Girl Without a Chance" (Robert Sherman, mgr.)—Crown, Chicago, 2-8, Detroit 9-15.
Hodge, Wm.—Bronx O. H., New York, 3-8, Shubert, Brooklyn, 10-15.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Lyric, Cincinnati, 3-8.
"Her Price," Buffalo 6-8, Cleveland 10-15.
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Holly Springs, Miss., 5, Jackson, Tenn., 6-8, Bowling Green, Ky., 12, Murphysboro, Tenn., 13, Columbia 14, Fayetteville 15.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Chanute, Kan., 5, Kincaid 6, Burlington 7, Ottawa 8, Galena 9, Pleasant Hill, Mo., 10, Warrensburg 11, California 12, Tipton 13, Marshall 14, Slater 15.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—St. George, Kan., 5, Wamego 6, Alma 7, Junction City 8, Topeka 9, Beloit 10, Mankato 11, Superior, Neb., 12, Red Cloud 13, Alma 14, Norton 15.
"Human Soul, The" (J. A. Schwenk, mgr.)—Washington, Ind., 5, Vincennes 6, Mt. Carmel 7, Mt. Vernon 8, Evansville 9, Hannibal, Mo., 10, Cairo, Ill., 11, Springfield 12, Decatur 13, Streator 14, Joliet 15.
Illington, Margaret (Selwyn & Co., mgrs.)—San Francisco 3-8, Oakland 9-15.
Irwin, May—Battle Creek, Mich., 8.
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—National, Washington, 3-8, Syracuse 13-15.
"Kick In"—St. Joseph, Mo., Jan. 5.
Lander, Harry (Wm. Morris, mgr.)—Baltimore 5, Washington 6, Wilmington, Del., 7, Plainfield, N. J., 8, Newburgh, N. Y., 10, Poughkeepsie 11, Schenectady 12, Rochester 13, Utica 14, Syracuse 15.
"Lilac Domino"—Belasco, Washington, 10-15.
"Little Lost Sister"—Kansas City, Mo., 9-16.
"Law of the Land"—National, Chicago, 2-8.
"Land of the Free"—Wilbur, Boston, 3, indef.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 3-29.
Maude, Cyril—St. Paul 2-8.
Mack, Andrew—Walnut, Phila., 3-8.
Morton Opera Co.—Scranton, Pa., 3-March 11.
McCabe, James L. (Halton Powell, Inc., mgr.)—Garner, Ia., 5, Forest City 6, Hampton 7, Iowa Falls 8, Marshalltown 9, Humboldt 10, Manson 11, Fonda 12, Storm Lake 13, Aurelia 14, Cherokee 15.
"Melody of Youth"—Buffalo 3-8, Ford's, Baltimore, 10-15.
"Maid in America"—Lyric, Phila., indef.
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Salida, Colo., 5, Pueblo 6, Rocky Ford 7, La Junta 8, Trinidad 9, Raton, N. M., 10, Dawson 11, La Vegas 12, Santa Fe 13, Albuquerque 14, Denning 15.
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Coldwater, Mich., 5, Goshen, Ind 6, Elkhart 7, So. Bend 8, Benton Harbor 9, Dowagiac, Mich., 10, Michigan City 11, Valparaiso, Ind., 12, Garry 13, La Porte 14, Kankakee, Ill., 15.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Alma, Neb., 5, Curtis 6, Farnum 7, Bertrand 8, Holdredge 10, Bladen 11, Guide Rock 13, Jorrell, Kan., 14, Athol 15.
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Mahoney City, Pa., 6, Lansford 7, Hazelton 8, Sunbury 10, Carlisle 11, Huntingdon 12, Bellefonte 13, Houtzdale 14, Altoona 15.
"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Princess, Chicago, indef.
"Nobody Home," No. 2 Co.—Indianapolis 10-15.
"New Henrietta"—New Orleans Jan. 3-8, Hot Springs, Ark., 13.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"On Trial" (Cohan & Harris, mgrs.)—Kansas City, Mo., 3-8.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"Only Girl, The" (Joe Weber, mgr.)—Lincoln, Neb., 13.
"Outcast" (Klaw & Erlanger, mgrs.)—Hamilton, Can., 7, 8.
Post, Guy Bates—Belasco, Washington, 3-8, Buffalo, N. Y., 10-15.
Patton, W. B. (Frank B. Smith, mgr.)—Perry, Ia., 6, Redfield 7, Cambridge 8, Story City 10, Eagle Grove 11, Belmont 12, Dows 13, Clarksville 14, Lowler 16.
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Peasant Girl"—Indianapolis 6-8, Evansville 11.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Buffalo 3-8.
"Peg o' My Heart" (Florence Martin (Oliver Morosco, mgr.)—Hastings, Neb., 6, Holdrege 7, McCook 8.
"Fair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Paducah, Ky., 5, Marion, Ill., 6, Centralia 7, Du Quoin 8, Alton 9, Louisiana, Mo., 12.
"Passing Show of 1915"—Cleveland 3-8.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Grand Rapids, Mich., Jan. 6-8, Indianapolis 10-15.
"Polly and Her Pals"—Victoria, Chicago, 2-8.
"Ruggles of Red Gap"—Fulton, New York, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Shubert, Bkln., 3-8, Bronx O. H., New York, 10-16.
"Royal Slave, A" (Geo. H. Bubb, mgr.)—Burlington Junction, Mo., 5, Maitland 6, Parnell 7, Sheridan 8.
Sothern, E. H.—Booth, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, indef.
Starr, Frances (David Belasco, mgr.)—Standard, New York, 3-8.
Smart Set, The (J. Martin Free, mgr.)—Dayton, O., 5, 6, Muncie, Ind., 7, 8, Princess, St. Louis, Mo., 9-15.
Stahl, Rose—Grand, Cincinnati, 3-8.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Academy, Baltimore, 3-8, Liberty, N. Y. C., 10, indef.
"Sadie Love" (Oliver Morosco, mgr.)—Gaiety, New York, indef.
San Carlos Opera Co.—St. Paul 14-16.
Schuster, Milton, Big Mus. Review—Marathon, Ia., 6, Southerland 7, Cherokee 8, Remsen 9, Sheldon 10, Lamars 11, Sibley 12, Armstrong 13, Northwood 14, Mason City 15.
"Stop! Look! Listen" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Greensboro, N. C., 5, Durham 6, Raleigh 7, Rocky Mount 8, Fayetteville 10, Charlotte 11, Asheville 12, Spartanburg, S. C., 13, Greenville 14, Columbia 15.
"Song of Songs, The" (A. H. Woods, mgr.)—Powers, Chicago, 3-22.
"Sinners" (Wm. A. Brady, mgr.)—Lyric, Cincinnati, 9-15.
"So Long, Letty" (Oliver Morosco, mgr.)—Oakland, Cal., 2-8.
"Sunny South" (J. C. Rockwell, mgr.)—Salamanca, N. Y., 5, Corry, Pa., 6, Cambridge Springs 7, Greenville 8, Wadsworth, O., 10, Rittman 11, Sycamore 12, Bucyrus 13, No. Manchester, Ind., 14, Argus 15.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Pittsfield, Ill., 6, Virginia 7, Cuba 8, Monmouth 11, Macomb 12, Dalles City 13, Farmington, Ia., 14, Keosauqua 15.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Shoshone Falls, Idaho, 5, Mountain Home 6, Boise 7, 8, Ontario 10, Fayette 11, Weiser 12, Baker City, Ore., 13, Pendleton 14, The Dalles 15.
"Soldier of Japan, A" (Oscar Graham mgr.)—Sanderson, Tex., 5, 6, Del Rio 7, Brackettville 8, Hondo 10, Roundrock 11, Georgetown 12, Hutto 13, Giddings 14, 15.
"September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—La Trobe, Pa., 5, Du Bois 6, Johnsonburg 7, Punxsutawney 8.
Thurston (Jack Jones, mgr.)—Kansas City Jan. 2-8, Omaha, Neb., 10-12, Sioux City, Ia., 13-15.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Town Topics" (The Shuberts, mgrs.)—Shubert, Boston, 3, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Olympic, Chicago, indef.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Omaha 2-5, Sioux City, Ia., 6, Sioux City 7, 8, Fort Dodge 10, Mason City 11, Cedar Rapids 12, Clinton 13, Dubuque 14, Rockford 15.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Auburn, Nev., 3, Chico 4, Marysville 5, Sacramento, Cal., 6-8, San Francisco 9-22.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Lawrence, Ka., 5, Topeka, Kan., 6, Junction City 7, Wichita 10, Bartlesville 11, Okmulgee 12.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Newport, Conn., 5, Plymouth 6, New Bedford 7, Gardner 8, Providence 10-16.
"To-Night's the Night"—Academy, Baltimore, 10-15.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Sibley, Ia., 5, Luverne, Minn., 6, Worthington 7, Fairmont 8, Winnebago 10, Blue Earth 11, Eagle Grove, Ia., 12, Grundy Centre 13, Traer 14, Toledo 15.
"Two Oles, The" (Geo. E. Eugesser, mgr.)—Chappel, Neb., 6, Hemmingford 8, Morrill 11, Mitchell 12, Sidney 15, Kimball 17.
"Trail of the Lonesome Pine"—Cleveland, O., 3-8.
"Under Fire" (Selwyn & Co., mgrs.)—Park Sq., Boston, 4, indef.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Cover" (Gaskell & MacVitty, Inc., mgrs.)—Carroll, Ia., 5, Denison 6, Plattsmouth, Neb., 7, Nebraska City 8, Beatrice 10, Fairbury 11, Hastings 12, Holdrege 13, McCook 14.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Imperial, Chicago 2-7, Toledo, O., 9, Buffalo, N. Y., 10-15.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Omaha, Neb., 29, 30, Lincoln 31, Jan. 1, St. Joseph, Mo., 2, 3, Topeka, Kan., 4, Manhattan 5, Salina 6, Hutchinson 7, 8, Wichita 9, Winfield 10, Chanute 11, Parsons 12, Columbus 13.
"Uncle Tom's Cabin," Leon Washburn's (J. W. Brownlee, mgr.)—Corinth, N. Y., Jan. 7, Schenectady 8, Port Henry 10.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Whiteside, Walker (John Cort, mgr.)—Los Angeles 3-8.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Parkersburg, W. Va., 5, Marietta, O., 6, Wheeling, W. Va., 7, 8, Syracuse, N. Y., 10-12, Oswego 13, Rochester 14, 15.
Warfield, David—St. Louis 2-8, Grand, Cincinnati, 10-12.
"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Ware Case, The" (Garrick Prod. Co., mgrs.)—Maxine Elliott's, New York, indef.
"Within the Loop" (The Shuberts, mgrs.)—Chicago, Chicago, indef.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Forrest, Phila., indef.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Algona, Ia., 5, Emmetsburg 6, Blue Earth, Minn., 7, Mankato 8, St. Paul 9-12, Minneapolis 13-15.
"Winning of Barbara Worth"—Lincoln, Neb., Jan. 10, 11.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Milledgeville, Ga., 5, Athens 6, Anderson, S. C., 7, Greenville 8, Columbia 10, Aiken 11, Orangeburg 12, Sumter 13, Florence 14.
"Within the Law," Western Co. (Robert Sherman, mgr.)—Austin, Minn., 5, Wells 6, Armstrong, Ia., 7, Spencer 8, Emmetsburg 10, Wall Lake 11, Carroll 12.
"Yellow Ticket"—Indianapolis 6-8, Louisville, Ky., 10-12, Lexington 13, Oxford, O., 14, Dayton 15.
"Young America" (Cohan & Harris, mgrs.)—Montauk, Bkln., 3-8, Cleveland 10-15.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Sousa's Band—Hipp New York indef.

STOCK AND REPERTOIRE.

(See Stock Page.)

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Clanton, Ala., 3-8.
Lucey, Thos. Elmore—New Maysville, Ind., 5, Freelandville 6, Riley 7, Prairie Creek 8.
McGinley, Bob & Eva—Oakland, Cal., indef.

LADY PIANIST AT LIBERTY—Pictures, Vaudeville; experienced.
MRS. DuBOIS, 1437 Perry St.,
Liberty Heights, Woodhaven, L. I., N. Y.

BURLESQUE

BY MILL.

RECORD BUSINESS AT COLUMBIA.

GREAT FINISH FOR SIXTH YEAR.

The Columbia, New York, ended its sixth year on Jan. 1., with a record breaking week, as the Chas. H. Waldron's Bostonians played to the biggest week's business in the history of the house. Including the midnight show on New Year's Eve, the show beat the record established by Gordon & North's Merry Whirl week of June 12, 1911, by the comfortable margin of several hundred dollars. The second night show, Dec. 31, was better attended than the first, the additional amount being realized from the standees, as the seats were all sold for both performances.

The seventh year of the Columbia started Jan. 3 with an old home week of Jack Singer's Behman Show, and needless to say another big week will be done by Lew Kelly and his coterie of players.

DALY'S RE-OPENS NEW YEAR'S EVE.

The Daly Theatre Stock opened another season Dec. 31 with the Broadway Beauties, in "Busy Little Broadway" and "This Is the Life," produced by Jack Magee, Lester Templeton and Harry Rogers.

There was no orchestra available for the opening, and a piano had to serve instead.

The cast included: Jack Magee, Charles Carter, Robert M. Jackson, Sam Green, Violet Pearl, Countess Hedwig Von Mueller and Hilda Giles.

The chorus: Victoria Bennett, Sallie Tansey, Jewel Livingston, Edna Webster, Freda Thorne, Blanche Williams, Anna Blanchfield, Beatrice Wilson, Anna Allen, Reda Nagle, Evelyn Gilson, Pearl Bennett, Lillian Bennett, Margie Badlong, Henrietta Morrice, Jennie Olsen, Margie Webster, Helen Lemar.

The numbers included: "Louisville," by Violet Pearl; "Molly Dear, It's You I'm After," by the Countess; "Foolish Questions," by Jack McGee; "Loading Up the Mandy Lee," "Capital and Labor," by Jack Magee; "Araby," "Floating Down the Old Green River," by Violet Pearl; "Sunny Tennessee," by Sam Green; "In the Valley of the Nile," by the Countess; "Ypsilanti," by Robert Jackson, and "I'm Simply Crazy Over You," by Hilda Giles.

There is to be a new show and new people every week.

TO CUT OUT TRAVELING.

PANAMA PANSIES' CHRISTMAS DINNER.

Manager Carl Hubert Henck, Walter Henck, Manager "Billy" Hexter, of the People's, Cincinnati, and Max Armstrong, manager of the Panama Pansies, were hosts at a Christmas dinner to the company, at the Hotel Munro, Dec. 30. Lew Golden, Bert Saunders, George Leon and Al. Warren told stories, and Ethel Graham, Gussie White and Ethel Hall sang.

The present plan at the People's is to provide stock burlesque. There is no intention of abandoning this program, although traveling for all companies will be cut out of the Henck Circuit.

"RUBE" LIKES TRENTON.

Rube Bernstein's Follies of Pleasure had the satisfaction of establishing a record at the Grand, Trenton, the receipts exceeding those of any other shows by $1,110. Billy Sunday opened at Trenton Jan. 1, with a big parade and to a large crowd, but this fact did not keep any of the Grand's patrons away. Rube's show is at the Olympic, New York, this week.

STAR AND GARTER PARTY.

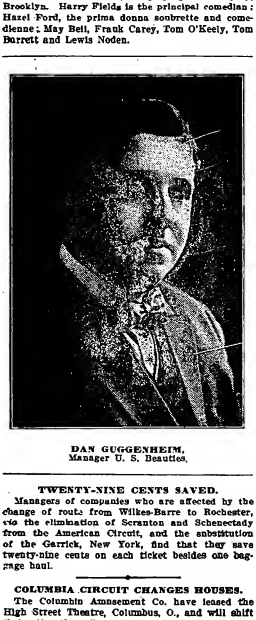
Charles L. Walters, manager, and the attaches of the Star and Garter, Chicago, gave a big blowout on the stage, after the show, in the shape of a grand dinner, to seventy-five guests. The entire Gypsy Maids Co. were guests, also Wm. S. Clark and wife, of the Blue Ribbons Co., and Harry Abbott, advance manager for the Million Dollar Dolls Co. Speeches were made by W. V. Jennings, Jack Miller, Harry Kelly and Will J. Kennedy and Mr. Walters. The Star and Garter employees presented Mr. Walters with a diamond Masonic button; also, Emil Richter, the leader, with a diamond emblem. Stage manager Billy Brown was presented with a diamond pin. After the supper the stage was cleared, and they all had a good dance, a merry good time, plenty to eat and drink and smoke.

DOT LEIGHTON, PRIMA DONNA.

Mona Raymond closed with the Follies of Pleasure at Trenton, Jan. 1, and was replaced by Dot Leighton as the prima donna, who played the part on that date to great satisfaction. New Yorkers have the opportunity to judge her work this week at the Olympic.

THE BIG CRAZE.

Beatty and Leavitt's company, which will shortly be seen in Manhattan, is playing the Gayety, Brooklyn. Harry Fields is the principal comedian; Hazel Ford, the prima donna soubrette and comedienne; May Bell, Frank Carey, Tom O'Keely, Tom Burrett and Lewis Noden.



DAN GUGGENHEIM,
Manager U. S. Beauties.

TWENTY-NINE CENTS SAVED.

Managers of companies who are affected by the change of route from Wilkes-Barre to Rochester, due to the elimination of Scranton and Schenectady from the American Circuit, and the substitution of the Garrick, New York, find that they save twenty-nine cents on each ticket besides one baggage haul.

COLUMBIA CIRCUIT CHANGES HOUSES.

The Columbia Amusement Co. have leased the High Street Theatre, Columbus, O., and will shift their attractions, Jan. 10, from the Colonial, which will open shortly with pictures. C. W. Harper, former manager of the Empress, will manage the High Street.

BEHMAN SHOW BREAKS RECORD.

The Behman Show broke the record for receipts at the Gaiety, Boston, last week.

CABARET GIRLS.

Kelly & Damsel's attraction put in a good week at the Olympic, Dec. 27-Jan. 1, and the collection of hits, coupled with some plot in the first part entitled "A Night in a Cabaret," and the burlesque, "The Cabaret Girls at Home," kept up the lively action.

Mike J. Kelly, as McCarthy, played the quiet Irishman in his usual style, and put over many of the laughs. Frank Damsel, as the straight, looked well and filled the bill as the con gentleman who was always there to separate the comedians from their money.

Joe Rose was a good Dutchman, and it fell to his lot to submit whatever there was of any "dangerous" nature, such as following the fat girl off the stage and other diversions.

There are three members of the feminine persuasion, and each one of them is a strong asset.

Mina Schall has pleasing presence and delivery, and also shines in the way of leading numbers.

Frances Farr is a handy member to have with any show, and she was welcomed for every number and asked to remain. Her style is taking, and for singing and dancing she may be labelled "O. K."

Lillian Langton also took care of her assignment, and in the numbers as well as in her specialty answered the roll call in clever fashion.

Frank Frish, Harry Howard and Jack Toolin dashed on and off as occasion required.

The chorus includes: Essie Ferrell, Peggy Clayton, M. Del Fuego, Bernice Law, Grace Cochran, A. Bell, Mabel Rose, Roxie Leslie, Eleanor Grey, Gladys Kline, B. Fairmount, Mabel Gordon, T. Seville, Lena Bender, Grace Morris, Princess Livingston, and they appeared equally well in dresses and tights.

The brother-in-law gag, the dangerous husband, the target shooting, the funeral procession, the bar, the duel and all the other comedy offerings scored.

The olio had Lillian Langton singing Southern melodies with the proper expression.

The Livingston Family's exercises showed that Lew still retains his youthful strength and agility, and the two ladies are handled and footed cleverly by him in the hand and foot balancing Risley act and three high manoeuvres.

Frish, Howard and Toolin are good singers, among their offerings being "Under the Mellow Arabian Moon," "When It's Orange Blossom Time in Loveland" and "When the Band Came Back," gaining good applause.

The Four Liverpools have a great casting act, the hand-overs, the foot catches, doubles, twisters and other novel stunts being cleverly done by the two fixed athletes and the two flyers.

The numbers in the first part included "Lonesome Melody," by Miss Farr and Joe Rose; "Moonlight on the Mississippi," by Lillian Langton; "Bay of Bombay," a swayful tune, by Miss Schall; "Louisville," by Miss Farr; "America, I Love You," by Miss Farr, and the girls in white march suits; "Take Me Back," by Joe Rose working on the stage, also in an orchestra chair.

In the burlesque were introduced: "Hello, Folks," by Miss Farr; "Has Anybody Got a Kiss to Spare," by Miss Farr, in rompers, and a number of the girls doing the chorus with varying success; "Scoddle De Mooch," by Miss Schall; "Annie Laurie," by Miss Schall, and the Comedy Sextette.

The staff: Larry Boyle, advance representative; Lewis Livingston, manager; Tony Oesterle, musical director; Jack Frees, master mechanic; John Wende, master props.; E. Magulis, electrician.

Mill.

MINER'S NEWARK THEATRE ROBBED.

During the night of Dec. 30 the safe in the box office of Miner's, Newark, N. J., was dragged through the lobby, down the side aisle, onto the stage, and dumped into the boiler room, where the combination was broken, and $1,100 taken.

A substitute watchman, who is supposed to have let a gang in to do the trick, has disappeared.

AMERICANS IN YOUNGSTOWN AND AKRON.

Youngstown and Akron, O., now form a split week stand between Cincinnati and Cleveland. The Review of 1915 is playing it this week.

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OR AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS
With CATHERINE CRAWFORD
AND HER FASHION GIRLS.
Management A. K. PEARSON.

HOLIDAY DOINGS AT THE VICTORIA PITTSBURGH.

At the Victoria, Pittsburgh, last week, all festivities were greatly enjoyed by the high class stock company and their friends. On Friday evening, just before the finale of the first part, at a signal, the orchestra stopped playing, the chorus stepped back, and as Director Perry stood in wonderment at what was happening, D. J. Fox, CLIPPER representative in the Smoky City, stepped upon the stage, and in a few well chosen words, advised the large audience that he had been delegated to speak in behalf of the ladies in the chorus, who wished to show their appreciation to their popular director for the kindnesses he had shown them, and then presented Mr. Perry with a handsome silver loving cup, twelve inches high, and appropriately engraved. The entire affair was indeed a surprise to him, but after a few moments deliberation, Mr. Perry responded with a speech of acceptance which was indeed a masterpiece. After thanking them from the very bottom of his heart, and assuring the audience of his appreciation for the kind manner in which they accepted the efforts of the Victoria company, the finale was put over.

Back stage at the Vic. Manager Oberwarth arranged to celebrate Christmas, and his sterling crew trimmed a beautiful Xmas tree, lighting it in many colors, and the entire company made merry all week. Numerous presents were exchanged. On Xmas night a beautifully appointed banquet was tendered the members of the company and a few friends by Judge Muller of Cincinnati, the lessee of the house, the arrangements havnig been admirably cared for by Manager Louis J. Oberwarth. Seats were taken at 11.30, and after several rounds, dinner was served, and everyone turned in to do the best possible to "some spread." Everybody had a good time till nearly 3 A. M. Among those present were: Judge Muller and Colonel Menke, of Cincinnati: Manager Oberwarth and wife, Jack Perry, Lillie Perry, Al. Martin, Lottie Lee, Chas. F. Edwards, Bee Russell, Sydney Hamilton, Ollie Mack, Joe Fields and wife, Sam Micals, May Kerns, Elsie Raynor, Irene Gold, Joe Ennis and wife, Tom Ryan, Harry Long, Doc Snyder, Jas. Cahill, Benny Drob, Emmett Weeden, Bee Harlin, Miss St. Clair, Babe La Vetta, Bobby Weston, Billy Carson, May West, Tina Roth, Dolly Bernard, Gene Alexander, Ida Lemnels, Virginia Lavender, Cleo Hudson, Margaret Parker, Lulu Welsh, Flo Vandevere D. J. Fox, CLIPPER representative; Bob Clarke, "Punk" Jackson, Art. Jackson, Mr. Sheppard, John Crouch, press rep.; Max Armstrong and wife, Gussie White, Bill Doheny, Lewis Weisberg, Nat Golden and Frank McAleer.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Gayety, Omaha, 3-8; Gaiety, Kansas City, 10-15.
BEHMAN SHOW (Jack Singer, mgr.)—Columbia, New York, 3-8; Casino, Brooklyn, 10-15.
BON TONS (Ira Miller, mgr.)—Gaiety, Toronto, 3-8; Gayety, Buffalo, 10-15.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Columbia, Chicago, 3-8; Gaiety, Detroit, 10-15.
BOSTONIANS (Frank S. Pierce, mgr.)—Casino, Brooklyn, 3-8; Empire, Newark, 10-15.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Gaiety, Montreal, 3-8; Empire, Albany, 10-15.
DAVE MARION'S (Bob Travers, mgr.)—Star, Cleveland, 3-8; High Street, Columbus, 10-15.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Plainfield 3, Perth Amboy 4, Bridgeport 5-8, Bronx, New York, 10-15.
GLOBE TROTTERS (Walter Greaves, mgr.)—Berchel, Des Moines, Ia., 3-6; Gayety, Omaha, 10-15.
GAY NEW YORKERS (Harry Leoni, mgr.)—Gaiety, Buffalo, 3-8; open 10-15; Syracuse and Utica 17-22.
GYPSY MAIDS (W. V. Jennings, mgr.)—Gaiety, Detroit, 3-8; Gayety, Toronto, 10-15.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Lay off 3-8; Syracuse and Utica 10-15.
GIRL TRUST (Louis Epstein, mgr.)—Gaiety, Washington, 3-8; Gayety, Pittsburgh, 10-15.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Empire, Brooklyn, 3-8; Colonial, Providence, 10-15.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Syracuse and Utica 3-8; Gayety, Montreal, 10-15.
MAJESTICS (Fred Irwin, mgr.)—Gaiety, Boston, 3-8; Grand, Hartford, 10-15.
MANCHESTER'S (Bob Manchester, mgr.)—Colonial, Providence, 3-8; Casino, Boston, 10-15.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Colonial, Columbus, O., 3-8; Empire, Toledo, 10-15.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Empire, Toledo, 3-8; Chicago 10-15.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Gaiety, Kansas City, 3-8; Gaiety, St. Louis, 10-15.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Gaiety, Pittsburgh, 3-8; Star, Cleveland, 10-15.
PUSS PUSS (Al. Lubin, mgr.)—Gayety, St. Louis, 3-8; Chicago, 10-15.
ROSELAND GIRLS (Bob Mills, mgr.)—Palace, Baltimore, 3-8; Gaiety, Washington, 10-15.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Grand, Hartford, 3-8; Jacques, Waterbury, Conn., 10-15.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Empire, Albany, 3-8; Gaiety, Boston, 10-15.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Casino, Philadelphia, 3-8; Palace, Baltimore, 10-15.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Bronx, New York, 3-8; Orpheum, Paterson, 10-15.
SPORTING WIDOWS (Bob Simons, mgr.)—Jacques, Waterbury, Conn., 3-8; Hurtig & Seamon's, New York, 10-15.
STAR AND GARTER (Asa Cummings, mgr.)—Hurtig & Seamon's, New York, 3-8; Empire, Brooklyn, 10-15.
SMILING BEAUTIES (Ben Harris, mgr.)—Orpheum, Paterson, 3-8; Empire, Hoboken, 10-15.
SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Empire, Newark, 3-8; Park, Bridgeport, 13-15.
TOURISTS—Casino, Boston, 3-8; Columbia, New York, 10-15.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Star and Garter, Chicago, 3-8; Berchel, Des Moines, Ia., 10-13.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Empire, Hoboken, N. J., 3-8; Casino, Phila., 10-15.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Garrick, New York, 3-8; Corinthian, Rochester, 10-15.
AUTO GIRLS (Ted Symonds, mgr.)—Empire, Cleveland, 3-8; Penn Circuit 10-15.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Grand, Trenton, 5-8; Olympic, New York, 10-15.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Academy, Fall River, 3-8; Howard, Boston 10-15.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Englewood, Chicago, 3-8; Gayety, Milwaukee, 10-15.
BIG CRAZE (Joe Levitt, mgr.)—Gayety, Brooklyn, 3-8; Academy, Fall River, 13-15.
CRACKERJACKS (Bob Gordon, mgr.)—Star, St. Paul, 3-8; lay off 10-15; Century, Kansas City, 17-22.
CABARET GIRLS (Lewis Livingston, mgr.)—Academy, Jersey City, 3-8; Gayety, Brooklyn, 10-15.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Buckingham, Louisville, 3-8; Olympic, Cincinnati, 10-15.
CHARMING WIDOWS (Sam Levy, mgr.)—Penn Circuit 3-8; Gaiety, Baltimore, 10-15.
CITY SPORTS (L. E. Sawyer, mgr.)—Gaiety, Milwaukee, 3-8; Gayety, Minneapolis, 10-15.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Columbia, Grand Rapids, 3-8; lay off 10-15; Englewood, Chicago, 17-22.
FROLICS OF 1915 (Frank Lalor, mgr.)—Lay off 3-8; Englewood, Chicago, 10-15.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Olympic, New York, 3-8; Academy, Jersey City, 10-15.
FRENCH MODELS (Harry Rose, mgr.)—Gaiety, Baltimore, 3-8; Phila., 10-15.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Star, Toronto, 3-8; Savoy, Hamilton, 10-15.
HELLO, PARIS (Wm. Roehm, mgr.)—Open week 3-8; Century, Kansas City, 10-15.
HELLO GIRLS (Fred Follett, mgr.)—Trocadero, Philadelphia, 3-8; Grand, Trenton, 12-15.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Olympic, Cincinnati, 3-8; Youngstown and Akron, O., 10-15.
JOYLAND GIRLS (Sim Williams, mgr.)—Shenandoah, Pa., 4; Wilkes-Barre 5-8; Garrick, New York, 10-15.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Century, Kansas City, 3-8; Standard, St. Louis, 10-15.
MILITARY MAIDS (M. Wainstock, mgr.)—Gayety, Chicago, 3-8; Majestic, Indianapolis, 10-15.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Corinthian, Rochester 3-8; Star, Toronto, 10-15.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gaiety, Phila., 3-8; Shamokin 10; Shenandoah 11; Wilkes-Barre 12-15.
PAT WHITE SHOW (Lew Talbot, mgr.)—Gaiety, Minneapolis, 3-8; Star, St. Paul, 10-15.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Majestic, Indianapolis, 3-8; Buckingham, Louisville, 10-15.
RECORD BREAKERS (Jack Reid, mgr.)—Yorkville, New York, 3-8; Gayety, Phila., 10-15.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Youngstown and Akron, O., 3-8; Empire, Cleveland, 10-15.
SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Manchester, N. H., and Worcester, Mass., 3-8; Springfield, Mass., 10-15.
TEMPTERS (Chas. Baker, mgr.)—Cadillac, Detroit, 3-8; Columbia, Grand Rapids, 10-15.
TIP TOPS (Joe Hurtig, mgr.)—Standard, St. Louis, 3-8; Gayety, Chicago, 10-15
TANGO QUEENS (Ed. E. Daly, mgr.)—Howard, Boston, 3-8; Manchester and Springfield 10-15.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Savoy, Hamilton, Ont., 3-8; Cadillac, Detroit, 10-15.
WINNERS (Harry K. Gates, mgr.)—Star, Brooklyn, 3-8; Yorkville, New York, 10-15.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Springfield, Mass., 3-8; Star, Brooklyn, 10-15.

PENN. CIRCUIT.

MONDAY—Steubenville, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

MERRILL-HALLEY NUPTUALS.

On Monday evening, immediately after the regular performance of Dave Marion's Burlesquers at the Gayety, Pittsburgh, the stage was handsomely dressed, and Helena Merrill and Jean Halley, leader of the Gayety Orchestra, were married by Squire Abernathy. The bride was attended by Elsie Raynor, of the Victoria Stock Burlesque Company; Dan Furey, treasurer of the Gayety, was best man. The music for the occasion was furnished by the Gayety Orchestra. Many handsome presents were bestowed upon the happy pair. After the ceremony the company and a few of their most intimate friends, in a large room in the Gayety, enjoyed a luncheon and dancing. Manager Henry Kurtzman, of the Gayety; Frank Beaumont, Al. Martin and several other friends played numerous jokes on the newlyweds, which brought forth much laughter. THE CLIPPER extends them best wishes.

FLO JACKSON, SOUBRETTE.

Flo Jackson replaced Ollie Oden as soubrette with the Winners at the Howard, Boston, Dec. 13. Miss Jackson is very vivacious, has a good voice, which is heard to a good advantage in the musical numbers entrusted to her, and dances well, being paired with the Fields in two of their dancing specialties. Her costumes are tasty and well chosen.

LIBBY BLONDELL IN TABLOIDS.

Libby Blondell has been successfully heading a musical tabloid at the Art Theatre, Hartford, Conn., also at the Keeney's, New Britain, and is now back at the Hartford house for an indefinite period. The supporting cast includes: Al. Findley, leading man and producer; Al. Davis and Rube Barren, comedians; May Normandie, soubrette, and chorus, including: Francis De Vere, Virginia Taylor, Adelle Maxwell, Lillian Worth, Emma Mansfield, Celia Turker, Sallie Gilbert and Jackelyn Peters.

BURLESQUE AT PEOPLE'S.

The Dainty Maids opened with stock burlesque at the People's, Philadelphia, Jan. 3, as part of the Independent Burlesque Circuit.

PRINCESS TELLO was a special New Year's feature at the Dauphine, New Orleans. E. Partello is her manager.

BELLA BELMONT has succeeded Monica Redmond as prima donna with the Americans.

MANNING and MORTON have joined the Merry Rounders in place of Frankie Grace and Johnnie Berkes.

BEHMAN SHOW.

Jack Singer's Show is at the Columbia, New York, this week. The audience on Monday night seemed to know the show, which remains unchanged from the form it was in during the summer run, excepting in the substitution of "Mendelssohn's Spring Song" in the revue, in place of the Montgomery and Stone bit, and in several new numbers, and enjoyed it, although they were not demonstrative.

Lew Kelly has his line of dope, and Lon Hascall, James Ten Brooke, Corinne Ford, Ameta Pynes, Harry Van, Eileen Sheridan and Bert McCarthy stick to their respective roles.

Standing out as a classy feature of the show is Martelle, who is gaining constantly in his line. He has several new gowns, and the way in which he puts over his specialty and his song and dance in the revue stamps his as a more legitimate offering at every performance.

Miss Pynes is featured in the "Spring Song," which is handsomely staged and equipped with beautiful scenery.

The Shenandoah burlesque got the laughs as usual. The show has been playing to splendid business all along the line. *Mell.*

PERFORMERS BANQUET MANAGERS.

The members of the Cabaret Girls Co. reciprocated by a banquet to Mike Reily and Frank Damsel, at Allair's Sheffel Hall, New Year's Eve. The elaborate silk menu enumerated all the delicies of the season *al la* different members, and at the bottom of the program was printed, "Missing, but not forgotten, Chocolate." Chas. Franklyn, in his address, pointed out the fact that this event would stand unique in history as being the first time, in his recollection, that the managers of a company were feted by the members. Everybody turned up for the matinee on New Year's Day.

GERARD MANAGES SHOW AND HOUSE.

Barney Gerard is applying his own methods this week for the management of Miner's in the Bronx, this week during the engagement played there by his Follies of the Day.

MANAGER CHARLES H. WALDRON, of the Casino, Boston, is ill in bed, at his home in Boston.

THE TOURISTS, at the Columbia, New York, next week, will include Leo. Stevens, Ben Pierce, Eleanor Fisher, Mlle. Berlette, Charles Raymond, Waldo Whipple, Frances and Rosa, and Blanche Benton.

"MILO" is an added feature with the Broadway Beauties, at Daly's, New York.

THE AMERICANS are at the Garrick, New York, this week.

JIMMY FRANK, advance man for the Behman Show, is using the elaborate decorative scheme with flags at the Columbia this week. It has proved very effective along the road. Mr. Frank is now busy preparing the Brooklynites for their visit.

FROM Cincinnati come advices that Edward Hart has bought the Lyceum Theatre property at Columbus, O.

MR. and MRS. BILLY ARLINGTON, of the Golden Crook Co., tendered a Christmas dinner, at the Cheltenham Hotel, in Buffalo, to the members of the company. Mr. and Mrs. Chas. C. Taylor, of the Gayety Theatre, Buffalo, were among the forty guests.

LA PELLETREAU, the classic dancer, is now a member of Ruth St. Denis' company; and has resumed her old name of Jeane Carew.

JOE HOLLANDER is no longer connected with Fred Irwin's Majestics.

TOM MINER gave an elaborate Christmas entertainment to the orphans of East Orange, Dec. 29, at the Columbia Club, with Santa Claus and prescuts.

AND now George Douglas remains with Rot Manchester's Show.

BREEZY BITS.

BY SID.

I wish to acknowledge receipt of Christmas and New Year's cards from my well wishers: Jas. H. Rhodes, Harry Abbott, Johnnie Palmer, Maurice Cain and Arthur Phillips, Bert, Polly Aronson, Norton and Noble, Mr. and Mrs. Wendel Miller, R. E. Patton, Patsy Wallace, Fred Le Varge, Walt. Leslie, William Myers, Elsie Bostel, Jean Fleming, Billie Bush, Le Roy and Cahill, Mae Francis, Tom Henry and daughter, Nan Carlton, Muriel Thomas, Wm. L. Ballauf, Mae Holden, Dr. Louis N. Sass, Clara Masters, Martha Swarts, Alabo Twins and Arthur Leighton, for which accept my thanks and well wishes.

THE Heuck Circuit lost another house Dec. 25, when the management of the Colonial Theatre, Columbus, O., took over the lease of the Lyceum Theatre. Wash. Martin, who had the Lyceum, left for New York the same night, but did not announce his future plans.

THE Star, Cleveland, has shown a big increase in business this season, some weeks doubling that of the corresponding week of last season, due, much to the credit of Manager Harry Hedges.

CHARLIE BRAGG was in Cleveland last week, ahead of "Me, Him and I" Co., putting over the old publicity stunt.

SAYO is creating lots of talk among the line. He is with the Million Dollar Dolls Company, besides doing his juggling act he doubles several parts.

IRST FREEMAN, stage carpenter of the Star, Cleveland, has a big side line in shoe repairing.

DOY BARCLAY is still with the Maids of America company working with his partner, Al. K. Hall. They are putting over new material each week.

THE girls of the Maids of America company presented Manager McAleer with a signet ring for Christmas.

SOMEONE sent Jean Fleming, of the Million Dollar Dolls, a package by parcel post, which was supposed to have been a wrist watch, but on opening contained a box filled with stage money. Jean is looking for the sender.

CHARLIE FALK, of the Million Dollar Dolls, was given a dandy walking stick for Christmas by the girls of his chorus.

FRED BUSSEY, the white haired boy from Toledo, staged a girl act while at Detroit several weeks ago, for one week's booking.

CHARLIE ROBINSON is cleaning up with his Parisian Flirts on the American Burlesque Circuit.

THE MAIDS OF AMERICA lost over a big Christmas week at the Gayety, Pittsburgh, and another at the Star, Cleveland, New Year's week.

BILLY ROGERS, after an illness of four weeks, rejoined the Maids of America company, at the Star, Cleveland, last week.

LE ROY and CAHILL write from Parsons, Kan.: "We are working all the time. Some times the big houses, other times small, but they keep us working. The act is going over great."

MAE FRANCIS is still on the Orpheum Circuit. Her costumes are highly spoken of.

BLUD FISH is a new delicacy discovered by Swarts and Fleming, the talkers, who are exploiting it to show people. It is something like Bismarck herring, only different, according to them.

THE members of the Tip Top Company celebrated Christmas by having a banquet the night before at the Hotel Lee, St. Joseph, Mo. A twelve course dinner was served. Those present were: Clara Masters, Mr. and Mrs. Rosenberg, Niblo and Spencer, Etta Macdonald, Julia Klein, Maude Hamilton, Bessie Montgomery, Edna Dix, Gussie Nathen, Rena Nathen, Ed. Peggeir, Tom Hanley, Harry Edwards, and several city officials.

WILLIAM WALDRON closed with the Marion Show in Pittsburgh, and left to go ahead of his father's show, the Bostonians, at the Casino, Brooklyn.

FLO VINCENT

If FLO VINCENT, formerly of the Million Dollar Dolls Co. and now supposed to be in Vaudeville, will communicate with P. O. BOX 403, BRIDGEPORT, she will learn something to her advantage.

E. HEMMENDINGER RECOGNIZED JEWELERS TO THE PROFESSION

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WHAT THE LOOP NEEDS.

Chicago's loop needs a popular priced theatre for housing perennial favorites, like "Way Down East" and "In Old Kentucky." This type of play now finds a home in outlying houses, like the Crown, the Victoria, the National, the Imperial, and others in the same category, but, without reflecting upon the calibre of these excellent playhouses in any way, it stands to reason that there are many people in the heart of the loop who do not find outlying houses available, and who would like to see the kind of entertainment they survey in a theatre more centrally located. On the other hand, many residents of neighborhood localities like to "go downtown" for their entertainment—if only once in a while. When they do so, they find nothing to see save vaudeville, pictures or high priced dramas. Chicago used to have a home for perennial favorites in McVicker's, and many residents and visitors will breathe a sigh of relief when some house is re-opened for this policy.

BAYLEY STOCK.

The Bayley Stock Company, which opened at Savanna, Ill., late in December, has the following roster: J. Willard Bayley, Harry Royale, Thomas Dodd, Budd Shaffer, Thos. Coulthard, Boyd Bunch, Ave G. Bayley, Etta De Voto, Pearl Stearns, and Queen Stearns.

BIG BLOW-OUT.

"The Four Husbands" musical comedy company were the hosts at the Bijou, in Battle Creek, to the annual Christmas party given to their employees and families by the Kellogg Toasted Corn Flake Company. The Kellog people bought out the theatre for two nights, over three thousand people being their guests.

Betty Caldwell, prima donna, received a large bouquet of American Beauties, with a card reading "To the Sweetheart of the Four Husbands, from the Sweetheart of the Corn." All the members of the chorus were the recipients of gifts from the Kellogg Company, and a big party was given them on Christmas night. In one number the entire chorus was attired as "Toasted Corn Flake" girls.

BAL'S DREADNAUGHT

AT SUBMARINE PRICES

30 inch	$13.00	36 inch	$16.00
32 inch	14.00	38 inch	16.50
34 inch	15.00	40 inch	17.00
42 inch			$17.50

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NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions relating to health, disease, hygiene, self-preservation, prevention of disease and matters of general interest will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

WHAT SCIENCE IS DOING FOR THE ASTHMATIC.

From time immemorial asthma has been recognized as one of the most distressing ailments to which human flesh is heir. Different theories and speculations have been evolved as to its cause and treatment. The field of exploitation was a rich one indeed, for the quack, who reaped a rich harvest from the misfortunes of the afflicted. They promised cures by snuffs, weird treatments, obscure nostrums, and a thousand and one foolish and useless fakes. The poor sufferer, driven to despair by his or her indescribable suffering, would gladly submit to almost any method—no matter how ridiculous—just to rid themselves of the tortures of asthmatic attacks.

Rational medicine invariably aims at the discovery of the cause of any disease, and treats the ailm ilimates that cause (whatever it may be). I know of performers who have spent thousands of dollars and lost lots of time in search for relief from this distressing condition, with more or less success. Some who are fortunate to fall into the hands of the honest physician—of which there are thousands all over the country—will have the satisfaction of experiencing honest endeavors on the part of their doctor, who will do his utmost to relieve the agony of his patients without resorting morphine fiends and inducting their victims, as is so often done by the advertising quack and unscrupulous.

Let me dwell a few moments on the facts that are known about this distressing trouble. We know that asthma is a disease that spares neither the poor nor the millionaire. It affects the humble in the social scale as well as members of the so-called "upper strata" of society. It claims as its victims the babe as well as the patriarch of advanced in years. There is a certain number of patients that bring a predisposition to asthma into the world. These are the hereditary asthmatics. Many persons suffer from this trouble as a result of some trivial abnormality. Some are taught in the medical profession attribute asthma to a functional disturbance of the nervous system, that causes spasmodic contractions of the bronchial tubes, usually precipitated by some exciting factor. We do not know we theorize or what our speculations may be, one thing is certain, and that is: There is something that precipitates asthmatic attacks, and that *something* must be eliminated if a rational cure is aimed at.

Those who have seen people during a paroxysm of asthmatic torture will retain a vivid and indelible picture of the agony such patients are subjected to. Words are inadequate to describe the torture of these poor sufferers. Yet, between attacks, they are happy-go-lucky persons as you and I, until another attack suddenly shocks them into the realization that they are victims of a most distressing malady.

Asthmatic patients have a premonition a few days before the onset of an attack. Some of them can foretell with barometric precision that "something is going to happen." He will feel uneasy, yawn, feel depressed, and a sense of malaise is usually complained of. Then the attack sets in. It may come on at any hour, but the worst time is about midnight. The individual may retire feeling fairly comfortable and be awakened from a sound sleep by the pangs of the attack. There is an indescribable sti-hunger. The patient gasps and struggles for air. All his muscles of respiration are brought into play and the wheezing respiration once heard is not soon forgotten. His face is blue and has an expression of extreme agony. Clammy perspiration bedews his forehead and the extremities. After this suffering has continued for hours (some of them claim for an hour or two) the "storm" is over and tranquility reigns anon.

The number and frequency of these attacks depends a great deal upon individual peculiarities and a number of other factors.

During my recent visit to New York I had the good fortune of meeting Dr. Henri Iskowitz, who is a specialist in the treatment of this class of cases, and who contributed a very interesting scientific article to *The New York Medical Journal*. Together with others he has discovered that quite a number of cases of asthma are due to conditions of the second. To enter into a scientific dissertation of his theories in this place would not be the proper thing to do, but it is safe to say that for our purposes it is sufficient to remember that certain conditions of the blood, not existing in all asthmatic individuals, are potent to precipitate these asthmatic seizures.

Equipped with this preliminary knowledge we are now able to intelligently discuss the rational treatment of this malady.

Of course, it is needless to emphasize that this class of patients must live a well-regulated life and see that everything conducive to well-being and normal bodily functions. The bowels must be kept active and dietetic indiscretions must be scrupulously avoided.

Since so many patients have been benefited by the treatment of Dr. Iskowitz and through contact with competent man should make an examination of the blood, urine, throat, and any abnormal conditions found must be promptly remedied. This may or may bring about a cure. I well recall the case of a well-to-do Jew, who had consulted a dozen specialists suggested to him in order to get rid of asthmatic attacks, but all to no avail. Some of them made his suffered since. The operation was performed about two years ago. He has suffered from the effects of his attacks regularly.

While such brilliant results are not always attained, everything possible should be done in a rational manner.

Now, a word about the "blood condition?" is queried next. Can there be anything done in that direction? It must be admitted that while the method of treatment is still in the primitive stage, quite very good reports have reached medical literature. Dr. Iskowitz was very enthusiastic about the procedure, and he expects much in time. His method is one of creating conditions of the blood which will bring its composition to a normal standard. Everything depends on the individual and the conditions which otherwise render the individual susceptible. Patience, perseverence and time are essential to success. I believe that the time is not yet when hope for permanent cure will be offered by modern medical research, and that day is not distant.

ANSWERS TO CORRESPONDENTS.

FOOLISH PRACTICE.

MISS QU. F., Brooklyn, Mass., writes:

DEAR DOCTOR: I have been advised to drink olive oil every morning. I am very thin and would like to become stouter. Do you think taking the oil I feel sick to my stomach and have vomited a few times. I want to know what you would advise me to do. I am a performer and a constant reader of THE CLIPPER. Shall I continue the oil or stop it? Thanks, etc.

REPLY.

Some people digest oil well; in others it creates disturb of the stomach. It is no use forcing one's self to do things his physical condition will not permit him to do. You are foolish for taking the oil if it does not agree with you.

FIBROID TRANSFORMATION.

MRS. F. G. D., Evansville, Ind., writes:

DEAR DOCTOR: Please advise me, through THE N. Y. CLIPPER, whether fibroids are likely to become cancerous. How can this be recognized by the patient? If a cancer is beginning to develop, can the patient still be cured if it has not lasted long? Will appreciate an early reply.

REPLY.

In many cases transformation from simple fibroid to cancer is observed. The exact percentage of cases that will meet that fate is hard to ascertain. The symptoms are sometimes very vague, and the patient does not discover the trouble until the condition has far advanced. At other times fibroid development remains entirely benign all the way through. If the condition is taken in time—when no cancerous dissemination has as yet occurred—the patient may be cured.

WRESTLING AS AN EXERCISE.

MR. P. W. M., Milwaukee, Wis. writes:

DEAR SIR: Do you recommend wrestling to build up the general health? I have been told that it might sometimes do harm. Would appreciate if you would enlighten me on the subject through THE CLIPPER.

REPLY.

Wrestling is a splendid form of exercise. However, a great deal of harm may result from over exertion and from wrestling when a heart lesion exists. Normal individuals wrestling to a point of slight fatigue will greatly benefit from the exercise.

NERVOUS DYSPEPSIA.

MR. D. S. A., New York, N. Y., writes:

DEAR SIR: I am thirty-six years of age, a performer, and married. I have been troubled for the past three years with digestive disorders. I have consulted a doctor, who, after examining urinary, announced my case to be "nervous dyspepsia." I am of a worried disposition and always brood, which I know hurts me, but cannot get away from the habit. After eating I feel languid and depressed and have no inclination to exert myself. The doctor told me to quit worrying and that it would wear off. I would so much appreciate to hear from you on that matter in THE CLIPPER. Is there any medicine you can recommend? I am very anxious to get well and will spare no trouble to gain that end.

ELKS, TAKE NOTICE

An appropriate gift, exact size as cut, solid gold, exquisite novelty Elk Button, sent registered to any part of U. S. A. on receipt of $1.50 in money or express order; no currency or checks received.

M. ELLIOTT

5 Baxter St., Providence, R. I.

REPLY.

The doctor's advice to quit worrying was a very good one, indeed. That is essential if you aim at success. Out-of-door exercise is splendid practice in conditions like yours. A teaspoonful of genuine Carlsbad salt in a tumbleful of hot water on rising is excellent. Avoid all sorts of indigestible foods. Keep away from spirituous liquors. Since every person is peculiar in his own ways, you will do well to avoid everything that experience has taught you to be baneful in your particular case. Do not overeat. Habits, proper life and avoidance of harmful influences are the main principal conditions from which we expect cures in cases like yours.

INFECTION OF NAVEL.

MRS. V. P., Louisville, Ky., writes:

DEAR SIR: I am a performer and have been on the stage for many years. Am in perfect health and weigh 174 pounds. Some days I developed of late with an irritated condition of the navel. It is red, inflamed and hurts. Would like to ask you what I can do for it. Your advice through THE CLIPPER will be carried out to the letter and much appreciated.

REPLY.

Often slight infections will cause an irritation of the navel that will be annoying. Wash the inflamed part with equal parts of alcohol and water; then dusting boric acid dusting dermatol powder on it. Repeat this morning and night. Be thorough.

LA GRIPPE.

MR. P. R. McW., New York, N. Y., writes:

DEAR DOCTOR: I am subject to attacks of *la grippe* that incapacitate me on the average of once every six weeks, for about a week or ten days. What I would like to know is: Can I prevent these attacks? Have you any suggestion I can do? The slightest cold I get bothers me, and I am up against it right. Will look in THE CLIPPER for an answer. Thanks, etc.

REPLY.

Many persons are subject to *la grippe*. The best preventative is to go to bed as soon as the first symptoms are perceived, and stay there until the temperature is normal. The tendency most people make is to be up and about, taking care of their business, while running a temperature, and that is bound to be followed by a severe reaction. Everything that conduces to increase bodily vigor should be resorted to in order to avoid grip attacks. Aspirin in five grain doses every three hours during the first eighteen hours of the trouble, is efficacious. Some physicians have lots of confidence in quinine (five grain doses). Have your tonsils extirpated.

LOCOMOTOR ATAXIA.

MR. P. A. F., Boston, Mass., writes:

DEAR SIR: Please tell me through THE N. Y. CLIPPER whether there is a remedy known that will positively incapacitate a person for life, so disease always incurable? Can it result from causes other than blood diseases? Thanks.

REPLY.

No.

No. Some cases are arrested as an early stage.

Yes.

I would suggest that you get an article on this subject written by me for THE N. Y. CLIPPER. You will there find the information you are seeking.

M. S. P.—Answered your letter in person. LEO. —It is as broad as it is long. Steer clear of it. WILL.—About three years' treatment at the time allotted before allowing a patient to marry, and then he must pass tests to the satisfaction of the physician. A. S. J., New York.—Plenty of good physicians in that locality. PHOEBE X., Seattle, Wash.—A two cent stamp sent to the editor of this will bring to your home the necessary information. K. Y., Chicago.—Not quite. Depends on the dose. Moderation is essential. P. R. N., Cincinnati, O. —Two cups a day is all you want. Anything above that is too much. FRANK P. QU., Detroit, Mich.—How can you expect results when you don't follow advice given you? Get next to yourself.

WANTED

DRAMATIC PEOPLE, ALL LINES, WITH SPECIALTIES

PIANIST, DOUBLE PARTS

One and three days. Wire quick. Write quick.

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Care of Wellington Inn, Omaha, Neb

LEARN HAWAIIAN STEEL GUITAR PLAYING

Complete Instruction, 50c. Sample Method, 50c. Free Catalog.

L. LITTIG, Publisher, 746 Maple Ave., Los Angeles, Calif.

MELODY LANE

BY JACK EDWARDS.

BROADWAY'S PROSPECTS.

Will Von Tilzer, the head of the Broadway Music Co., who also returned from a short vacation, was all smiles about his prospects pertaining to 1916.

Will, who can look back on the old year with many pleasant recollections, is out to take the lead as publisher of popular songs, and you can lay down your pile that he will sure be in the running.

He makes no announcement of new songs, contrary to this time of the year, simply saying that the big four will keep him busy for some time to come.

MUSIC FIRM BARRED FROM MAILS.

A fraud order was issued by Postmaster-General Burleson last week against the Marks-Goldsmith Co. The order denies the use of the mails to the company.

The Marks-Goldsmith Co. have been conducting a music publishing enterprise for the amateur composers.

TED SNYDER'S INCOME $40,000.

Mrs. Hope L. Snyder, who has made an application for alimony of $100 a week, pending her suit for separation from Ted Snyder, the composer, says his income is $40,000.

JOE MORRIS OPTIMISTIC.

Joe Morris, who was in town last week getting his staff in shape for the new year, was most optimistic about the firm's prospects for the coming season.

Joe says that seldom has he had such a wonderful array of songs to work on, and expects 1916 to be his banner year.

"When It's Orange Blossom Time in Loveland," Jeff Branen and Arthur Lange's new ballad, will be his feature song, and reports sent in from his different offices throughout the country bear out his remarks that it will be a sure 1916 hit.

REMICK'S "DAD" SONG GOING.

Since Bessie Wynn introduced Remick's new "Dad" song at the Colonial several weeks ago, the professional office of this firm has been besieged with acts wanting to put the splendid number out.

All songdom is talking about it, and it looks like another sweep for genial Mose.

For the new year the House of Remick have several excellent novelties up their sleeve that they will shortly announce.

A HARRIS FEATURE.

Principally through the efforts of Louis Cohn, professional manager for Chas. K. Harris, "The Lights of My Home Town" is likely to prove the song that will bring the Harris house back among the leaders.

Louis stayed in town during the holidays working on the number, and placed it with many acts.

Dunham and Freeman are making it a feature, and wrote Lou that it is one of the best ballads they ever used.

THAT BROADWAY INSTRUMENTAL SUCCESS.

When "Pigeon Walk" was in the height of its popularity, Will Von Tilzer remarked one day that he had another instrumental number that he would shortly release called "Ragging the Scale," and that it would be the greatest success of its kind songdom has ever had.

Will kept his promise, and now all New York is humming that bewitching melody, "Ragging the Scale." You hear it everywhere.

LOUIS BERNSTEIN RETURNS.

Louis Bernstein, president of the Shapiro-Bernstein Music Co., who spent the holidays in Florida, returned to New York, Tuesday, in the best of spirits. Pleasure was his only thought while away, business was not once given a chance.

Now that he has returned he will at once start on his new year campaign, that will embrace many new features to the music game. "What a Wonderful Mother You'd Be," the latest Plantadosi and Goodwin song, is still the firm's leading number.

A LEO. FEIST SURPRISE.

A New Year's present to the singing profession, in the shape of some wonderful songs, is the donation to the music loving public by the Leo. Feist Company.

For 1916 Leo. Feist intends to spring several surprises that will make history in the music world. With a staff of writers second to none, the Feist people have a collection of new songs that they will shortly announce, that will cause considerable commotion.

"M-O-T-H-E-R," you know, is published by the Leo. Feist Company.

PAT HOWLEY HAS LOCATION.

The new Pat Howley Music Co., that was announced in these columns last week, will locate in the near future in the offices recently vacated by the defunct Parke, Daniels & Friedman Co. No date is set for the opening as yet, still the firm has a good collection of songs.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (E'WAY MUSIC CO.)
"M-O-T-H-E-R, a Word That Means the World to Me" ..... (LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland" ..... (JOE MORRIS.)
"Norway" ..... (LEO. FEIST, INC.)
"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN CO.)
"My Sweet Adair" .... (JOS. W. STERN & CO.)
"Piney Ridge" .... (SHAPIRO-BERNSTEIN CO.)
"Put Me to Sleep With an Old Fashioned Melody" ..... (BROADWAY MUSIC CO.)
"Could the Dreams of a Dreamer Come True" (JOE MORRIS CO.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"My Little Dream Girl" (JOS. W. STERN & CO.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"Pigeon Walk" ..... (BROADWAY MUSIC CO.)
"Can You Pay?" ..... (CHAS. K. HARRIS.)
"When It's Tulip Time in Holland" (J. H. REMICK & CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)

LOUIS COHN,
Professional manager for Chas. K. Harris.

MORSE'S MUSINGS.

When the busy publisher put on his hat and coat, called his chauffeur, said "Happy New Year" to his clerks on Friday, Dec. 31, 1915, he closed his royalty books for the preceding six months. From all indications statements should be fairly good for the "boys," so when you get yours at least be grateful, and remember "that small favors should be thankfully received."

TEDDY MORSE'S MUSINGS.

This should not be told so soon, but it's too good to keep, and as THE CLIPPER is ever on the alert for news that is news, you'll simply have to know that after an honorable career of hit writing, both words and music, Chas. K. Harris has written his first song with an outside lyric writer, who is none other than that capable chap, Leo Wood. You should also know that Leo, as we all call him, has been "fixing up" hits and "near hits" for several years, and it's about time he came into his own, and there seems not the slightest doubt but what Chas. K. has made a very wise move. You'll hear more about this song, too, for the lyric is fine and Mr. Harris is noted for his good melodies.

Who's that little fellow hustling about? The little chap with the thick rimmed spectacles, sharp eyes, fine head and bushy hair? Well! Lawdy, Lawdy! It is isn't my old, old pal, Pat Howley! And they do say that Pat has dug up a bank roll as thick as an elephant measured 'round the middle, and is going to start all over again in the music game. If there ever was a time for friends to rally, this is it, for "P. J." is deserving of all the help you can give him, and there's room for him, too. Times are very few like him just now.

Always thought the particular duty of a "professional" manager was to "manage" and see to the many wants of the "profession." Had occasion to see one or two at their arduous duties this week, and um, um, of all the "up-stagey" individuals, they were the limit. Mix with the rabble "on the floor?" Well, I should say not! Ah, but let the short-skirted, fancy-booted, fur-trimmed one approach! That is something else again, eh, Mawruss?

The free lunch is especially fine in this place—I'll tip you off, too: it's next to the Automat, on Broadway—so wandered in, careless like, the bar stood a fellow with a beer in front of him and some professional copies in his hand. He must have felt my musical presence, for he turned and asked: "Like some music?" Answer: "Well, have one of these. It's my new song, and I've just published it myself. The Ford people bought ten thousand and are going to give one to each of their employees." Took one, and it's called "The Ark of Peace." Words and music by Francis J. Lowe. There are three verses, and Francis passed around one to everybody, but as he didn't offer to "wet" the new song we won't print the chorus. So there!

The street car ads. of Sterling Chewing Gum are especially good, and this one in particular. It shows the musical staff, with the figures 1 to 7 looking like notes, and says underneath, "The sweetest note in chewing gum. Try it on your ivories." Somewhat clever, eh?

This is a lesson in how NOT to do it. He came to the stage door, where all song boosters are barred, and was being held up, when the pianist to this particular singing act happened along. The pianist, to show he was a good fellow, got him past the doorman, and ushered into the singer's dressing room, where he introduced him, and left him alone to get in his "work." Just to show that he was a different sort of a booster, this gink proceeded to "pan" the song that was one of this singer's biggest hits, and happened to have been written by the pianist, all of which this booster knew. The answer? You could almost guess it yourself, but just to make it clear to this "act getter," that particular singer has *never* sung any of that firm's songs, and *never will.*

"Next week's bills."—Laundry, room rent, express and advertising.

If you will recall to your mind, you will remember that all the imitators of "It's a Long Way to Tipperary" didn't get very much. That the many "Calling Me" songs haven't hurt "I Hear You Calling Me" a little bit, that the "Rosary" goes serenely on it's way, and that the fellow who thinks of a thing *first* generally gets all the gravy. So in the mad rush to get over a "Mother" song to beat out Howard Johnson's sensational "M-O-T-H-E-R" hit (the music is by a fellow named Morse) somebody is going to be sadly left. The strange part of it all is that the publisher who has the first and original hit of any kind never thinks of putting out an imitation.

HARRY VON TILZER

EXTENDS HIS BEST WISHES TO THE ENTIRE PROFESSION FOR A HAPPY AND PROSPEROUS NEW YEAR, AND ALSO WISHES TO EXTEND HIS THANKS TO THE MANY ACTS WHO HELPED TO POPULARIZE HIS SONGS THE PAST SEASON.

THE NATURAL NOVELTY LOVE SONG HIT THAT NOTHING CAN STOP

CLOSE TO MY HEART

Making good for everybody. The best boy and girl song ever written, with a beautiful obligato. Great single for boy or girl. Wonderful for song and dance

THE MOST BEAUTIFUL BALLAD ON THE MARKET

YOU'LL ALWAYS BE THE SAME SWEET GIRL

If you want a beautiful lyric, a beautiful melody, a real ballad, get this one. Harry Von Tilzer has written more ballad hits than any writer that ever lived, and this one is as good as his best

A WORD TO THE WISE

I have the greatest bunch of Novelty and Comedy Songs under cover that I have ever had. Get in touch with me at once; let me know what kind of song you want and I'll do the rest.

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., New York.
BEN BORNSTEIN, Professional Manager. CHICAGO OFFICE, Grand Opera House Bldg.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR — "Hit-the-Trail-Holliday," seventeenth week.

BOOTH—E. H. Sothern, in his fourteenth week at this house.

BELASCO—"The Boomerang," twenty-second week.

COMEDY—"Hobson's Choice," tenth week; ninth at this house.

CASINO — "The Blue Paradise," twenty-third week.

CANDLER — "The House of Glass," nineteenth week.

CORT—"The Princess Pat," fifteenth week.

EMPIRE—Maude Adams, in "Peter Pan," third week.

ELTINGE—"Fair and Warmer," ninth week.

FORTY-EIGHTH STREET—Julia Arthur, in "The Eternal Magdalene," tenth week.

FORTY-FOURTH STREET — "Katinka," third week.

FULTON—Ralph Herz, in "Ruggles of Red Gap," second week.

GAIETY—"Sadie Love," sixth week.

GLOBE—Gaby Deslys, in "Stop! Look! Listen!" second week.

HIPPODROME—"Hip-Hip-Hooray," fifteenth week.

LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," twelfth week.

LYRIC—"Abe and Mawruss," twelfth week.

LONGACRE — Leo Ditrichstein, in "The Great Lover," ninth week.

MAXINE ELLIOTT'S — Lou Tellegen, in "The Ware Case," sixth week.

NEW AMSTERDAM—"Around the Map," tenth week.

PLAYHOUSE—Grace George is in her fifteenth week at this house. "Major Barbara," fourth week, is the attraction.

PUNCH AND JUDY — "Treasure Island," sixth week.

PRINCESS—"Very Good, Eddie," second week.

REPUBLIC—John Mason and Jane Cowl, in "Common Clay," twentieth week.

SHUBERT—"Alone at Last," twelfth week.

THIRTY-NINTH STREET — Emily Stevens, in "The Unchastened Woman," thirteenth week.

WINTER GARDEN—"A World of Pleasure," thirteenth week.

THE FILM THEATRES.

At the Proctor houses, Mme. Bernhardt's presentation of "Jeanne Dore" is the big feature this week.

The Vitagraph Theatre presents "Green Stockings," with Lillian Walker; "By Love Redeemed" and "His Wife Knew About It," with Mr. and Mrs. Sidney Drew.

At the Strand, Mary Pickford's "The Foundling" is the feature film.

The Fox houses are showing "The Green-Eyed Monster," posed by Robert Mantell and Genevieve Hamper.

At the Knickerbocker, the Triangle features include: "The Wood Nymph," with Marie Doro; "The Green Swamp," with Bruce McRae and Bessie Barriscale, and a Weber-Fields pose, "The Best of Enemies."

"Germany on the Firing Line" continues at the Park.

Broadway.—Geraldine Farrar, in "Temptation."

Irving Place (Rudolf Christians, manager).—*Die Raetselhafte Frau* ("The Puzzling Woman"), by Robert Reinert, a three act comedy, or, rather, a richly spiced three course meal with an especially piquant dessert at the finish, is so well acted that the audience is on the alert all the time, delighted with every new surprise offered by the capricious whims of the leading character. The latter, brilliantly portrayed by Jenny Vallere, afforded this clever actress a splendid chance to display all the different phases of her ability: emotion, charm, coquetry, to which must be added her rare taste in dressing and her personal attractiveness. Small wonder that she carried off the honors of the evening, though her three partners, Herren Rub, Uterkircher and Feist, were very good in their respective parts, especially the first named. Smaller parts were well taken care of by Marie Kierschner and Iphigenie Buchmann, the latter extremely pretty and vivacious. The stage management by Herr Christians was excellent. *Berolina.*

Miner's Bronx (E. C. Miner, mgr.) — The Social Maids are the attraction for this week.

"THE DEVIL'S GARDEN."

Harris (Michael Selwyn, mgr.)—"The Devil's Garden," a dramatization of William B. Maxwell's novel of that name, by Edith Ellis. Produced by Arthur Hopkins on Tuesday evening, Dec. 28, 1915.

Danvers	Eric Snowden
Mr. Ridgett	Rule Pyott
William Dale	Lyn Harding
Col. Manners	J. Palmer Collins
Sir John Perdue	Frederick Annerley
Hon. Evarard Barradine	William Deverean
Mavis	Lillian Albertson
Mary	Rhoda Beresford
Aunt Petherick	Alice Angarde Butler
Dr. Druitt	Charles W. Butler
Norah	Geraldine O'Brien
Billy	Emmett Bradley
Rachael	Gladys Bradley
Mr. Osborn	Albert Tavernier

SYNOPSIS: Act I—Scene 1—Room in General Post Office, London. Scene 2—Dale's Room in a Third Class Hotel, London. Five Hours Later. Act II.—Dale's Sitting Room over Post Office, Rodchurch, Hants., England. Twelve Days Later. Act III.—The Dale Living Room. Ten Years Later. Act IV.—The Same. Six Hours Later.

Play Staged by Arthur Hopkins.

It was a foregone conclusion that William B. Maxwell's very successful novel, "The Devil's Garden," would reach the stage, and to Edith Ellis fell the difficult task of dramatizing it. We say difficult, because the story does not lend itself easily to dramatic treatment. Miss Ellis, however, has succeeded in dramatizing the psychological development of a man's mind, and from the mental progression of events she has constructed a story of vital action and tremendous appeal.

The story is sombre, with only a moment or two of comedy. It holds your interest throughout, despite the fact that some of the dialogue is tedious. It is distinctly not a play for the young person, for lust, murder and perversion is to be found in "The Devil's Garden."

Although thousands have read the book in England and America, and it is still among the six best sellers, we give here a brief outline of this story, which concerns mostly William Dale, a postmaster in a small English town, who had been discharged from office but reinstated through the influence of the Hon. Evarard Barradine.

He soon learns that when his wife was a mere girl she had been ruined by Barradine, and it was because of the intimacy of those relations that she had gone to see Barradine to got him to plead for her husband.

The confession of the wife is made in London. Sending her home to Rodchurch, their village, Dale goes to Barradine's home and murders him (the murder scene is not enacted). The body of the aged libertine is found hanging at the side of a cliff, and it was the opinion of the police that he fell from his horse while riding.

For ten years Dale had kept the secret of his crime to himself, but in all that time he was suffering mental torture. He decides that religion may give him peace, and as he is about to embrace it he learns that Norah, a young girl living in his own home with his wife and two children, has conceived an unholy passion for him. Dale falls a victim to her, and then feels that he is no better than the man he killed. An orphan asylum nearby, built by the man he slew, catches fire, and after saving all the children Dale atones for his crimes by permitting himself to be killed by falling timber.

Arthur Hopkins has gathered one of the best companies seen on Broadway in many a long day. It is headed by Lyn Harding, who played the role of William Dale with dignity and force. It is one of the longest parts an actor has ever been called upon to play. The actor gave a fine example of the beauty of restraint in acting. His emotional scenes were finely done.

Lillian Albertson, as his wife, played her role uncommonly well, making the character a human one.

But to a very young actress named Geraldine O'Brien goes the lion's share of the honor. She played Norah, the young girl, who had an unholy love for Dale, and her performance (which lasts only a few minutes) was one of positive brilliancy. She gave the character the passion and intensely dramatic treatment that it demanded. This is, as far as we know, Miss O'Brien's second New York appearance (first one, "The Miracle Man"), but it will not be her last, for she has, by the magnificence of her work in "The Devil's Garden," won her spurs as a Broadway actress. The other roles, most of them, mere bits, were well played.

The scenes, designed by Robert E. Jones, were excellent. *Kelcey.*

THE BLUE PIERROTS.

The Blue Pierrots, an English company of singers, dancers and burlesquers, made their first American appearance on Monday night, at the Liberty. The engagement is for this week only, with daily matinees.

The company consists of three women and five men, who, singly and in groups, sing songs, dance a little, and occasionally present a bit of burlesque. Several of the players are clever, namely, Robert White, who possesses a fine tenor voice; Virgil Holmes, who is a basso worth hearing; Norman Blume, a good comedian and Alma Gray, a capable soubrette. There is no change of scene, and few changes of costumes. A piano, played by one of the company on the stage, is the only musical instrument used throughout the entire proceeding, which lasts over two hours.

The regular prices ($2 top) prevail during this engagement, but it will be over Saturday night, to be followed on Monday next with Donald Brian, Julia Sanderson and Joseph Cawthorn, in "Sybil."

Standard.—Francis Starr is this week's attraction, in "Marie Odile."

Bronx Opera House. — William Hodge, in "The Road to Happiness," is drawing well. In the cast are: Miriam Collins, Scott Cooper, Azack Evans, Louis Mountjoy, Marie Haynes, Ida Vernon and others.

Lexington Theatre.—"A Little Girl in a Big City" is this week's bill, with Beatrice Loring, Helen Hilton, Hortense Clement, Fred Hoately, Mortimer Sargent, Charles Bickford, and others.

Keith's Bronx (Robert Jeanette, mgr.)—The stock company is holding its own. "Along Came Ruth" week of 3.

Bronx Opera House (J. J. Rosenthal, mgr.) —William Hodge, in "The Road to Happiness," is the attraction for this week.

Hurtig & Seamon's (Louis Hurtig, mgr.) —The Star and Garter Co. is here this week.

Brooklyn, N. Y. — Montauk (Louis Werba, mgr.) "Young America" week of Jan. 3. Frances Starr 10-15.

MAJESTIC (J. R. Pierce, mgr.)—"Two Is Company."

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"Rolling Stones" this week. William Hodge, in "The Road to Happiness," 10-15. "Young America" next.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Harry Lauder 8.

ORPHEUM (F. A. Girard, mgr.)—Bill 3-8: Nat C. Goodwin, Bessie Wynn, Ernest Evans and company, Farber Girls, George Howell and company, Charles Ahearn Troupe, Dunbar's Old Time Darkies, Four Londons, and Fred and Adele Astaire.

PROSPECT (Wm. Masaud, mgr.)—Bill 3-8: Henry Lewis, Violet Dale, "Honor Among Thieves," "Scotch Lads and Lassies," Whitfield and Ireland, Warren and Conley, Willard Simms and company, Pederson Bros., Gleesons and Houlihan, Oxford Trio, Paul Gordon, and Russell, Cole and Davis.

BUSHWICK (Benedict Blatt, mgr.) — Bill 3-8: "The Forest Fire," Marie Nordstrom, Milo? McConnell and Simpson, Mabel Berra, Arnaut Bros., Bobbie Gordone, Du For Boys, Mario and Duffy.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Woman" 3-8.

EMPIRE (J. H. Curtin, mgr.)—Harry Hastings' Show week of 3.

CASINO (Charles Daniel, mgr.) — Sam Howe's Show pleased last week. Week 3, Frank Finney and Bostonians.

FLATBUSH (James T. Dolan, mgr.)—Bill 3-8: Lydia Barry, Wood and Wyde, Brent Hayes, Moran and Welser, Francis and Kennedy, George Fisher and company, Wolf and Brady, Judge-Galle company, Marshall and Fitzgerald, Pathe News.

TRIANGLE (Edward Trail, mgr.)—Triangle films.

GAYETY (William Woolfolk, mgr.) — The Big Craze 3-8. The Cabaret Girls next.

STAR (M. J. Joyce, mgr.)—The Winners week of 3. The Yankee Doodle Girls week of 10.

BROADWAY, GREENPOINT, WARWICK, DE KALB, COMEDY, KEENEY'S, BIJOU, BAY RIDGE, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, PUTNAM, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures.

DEATHS

AL. RINGLING.

"Uncle Al" Ringling, who died on Jan. 1, at his home at Baraboo, Wis., after a long illness, was the oldest of the Ringling Brothers, the circus kings.

It was Al Ringling's success in the show business that induenced his four brothers to join him in the circus venture. Although he had given up the active management of the shows some time before he died, his was always the guiding spirit. More than any of his brothers he was beloved of his associates and friends the world over.

Mr. Ringling entered the show business in 1874, with Yankee Robinson, whem he soon afterward left to start out on his own hook. By 1884 he was conducting a show wagon around the country. That was the beginning of the Ringling Brothers' Shows, for the five brothers were soon aligned. The shows increased so rapidly that the Ringling Brothers gradually absorbed the Jack Robinson Circus, the Forepaugh-Sells Show, and finally the Barnum & Bailey outfit in 1907.

Mr. Ringling did much in his lifetime for Baraboo, where he lived, and which he never forgot. In 1914 he presented the City of Baraboo with a theatre costing $100,000. It is estimated that he made more than a million dollars in the circus business.

He is survived by a widow, four brothers and a sister.

His brother Otto died about two years ago.

JOSEPH MURPHY.

Joseph Murphy (Wm. Lawrence Murphy), famous for many years as an Irish comedian, died in this city, Dec. 31, suddenly, from pneumonia.

Mr. Murphy was born in Brooklyn, N. Y. May 16. The year is given in press dispatches as 1832, which is probably correct, though for years it was given publicly as 1830.

In his boyhood days he worked as a blacksmith in Brooklyn, but emigrated to California in the early 50's.

He was cook on a steamboat on the Sacramento River, and while thus employed made his first pair of bones. Subsequently, and for many years, he was recognized as one of the foremost "bone" specialists in minstrelsy.

In 1858 he was a member of the California Minstrels in San Francisco. Two years later he and the lamented Billy Birch headed their own minstrel company. In 1864 Murphy and Walter Bray also had a burnt cork troupe.

About the first of March, 1865, Cotton & Murphy's Minstrels was organized and opened at Fall River. Mass.

This company was composed of Joe Murphy, Ben Cotton, Ben Cotton Jr. (afterwards Wayne, Lovely, Cotton and Birdue), John Crosher, John Murphy, Frank Campbell, W. H. Lewis (Wm. Henry Rice) and an instrumental quartette, comprising Blum, Parker, Koehber and Clarendon. The manager was the late W. H. Smith, of St. Louis who also sat in the middle. John Smith, a brother of the latter, acted as agent, and so far as known, is the only one living to-day of the members that formed the company fifty years ago.

When Bryant's Minstrels left Mechanics' Hall, in this city, in 1866, after their nine years tenancy, they played in San Francisco the following year, and Mr. Murphy appeared there with him. Later he was with the Morris Bros., Pell and Trowbridge Co., in Boston, and in New York, April 20, 1868, joined Kelly & Leon's company at Hope Chapel, 720 Broadway. In 1869 Mr. Murphy and the late John A. Mack (died Jan. 23, 1870) organized Murphy & Mack's Minstrels.

In this city, May 8, 1871, Mr. Murphy made his debut as a legitimate actor in the play of "Help," in which he impersonated several characters. A few years later "Shaun Rhue" and "Kerry Gow" were produced, and were wonderfully successful for many years; especially the latter. About 1890 "The Donogh" was put on, but never had any vogue.

Mr. Murphy was accredited with being one of the richest, if not the richest, actor in the world.

He was twice married. His first wife, Martha Shattuck, he was wedded to about 1864. She died several years ago. Nov. 11, 1909, at San Antonio, Tex., he married May Flemier, an actress, who survives him.

Mr. Murphy retired from active theatricals about a dozen years ago. *E. Leroy Rice.*

Samuel Holdsworth.

Samuel Holdsworth (Col. Samuel B. Hallett), eighty-four years old, one of the oldest singers on the American stage, died at St. Paul's Sanitarium, in Dallas, Tex., Dec. 23, of pneumonia. When taken ill he was filling an engagement at the Majestic Theatre, billed with another veteran singer, Major Joe Norcross. James F. Hallett, a son, of San Jose, Cal., wired instructions for funeral services. A daughter, who is a motion picture actress in California, also survives.

Col. Hallett was of foreign birth, and began his theatrical career as an opera singer, but soon moved into the minstrel branch, which he thought offered him a more lucrative field. He possessed a clear tenor voice that gained him prominence throughout this country.

A few years ago he teamed up with another veteran performer, Major Norcross, and had played over the big time vandeville circuits with much success.

ROBERT NELSON (Robert Hobson Sr.), father of the Nelson Family of acrobats, died at his home at Mt. Clemens, Mich., Dec. 26, aged seventy-five years.

CHAS. B. HAWLEY, Dec. 29.
COL. EDWARD J. ALLEN, Dec. 27.
ALBERICK BLANCHETTE, Dec. 28.
FRANK LE STRANGE, Dec. 30.
WILBER C. SAMPSON, Dec. 27.
ALEXANDER VINCENT, Dec. 25.
ELIZABETH A. HOLBROOK, Dec. 29.
TOMASO SALVINI, Jan. 1.

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ROUTE LIST

Supplemental List—Received Too Late for Classification.

Angell Stock—Millinsburg, Pa., 3-8.
Bush, Anita, Players (John R. Price, mgr.)—Lafayette, New York, indef.
Bayley Stock—Walnut, Ill., 6-8, Ohio 10-12.
Columbia Stock—Seaford, Del., 3-8.
Guy Bros.' Minstrels—Casajanorie, N. Y., 5, Dolgeville 6, Oneida 7, Fultonville 8.
Hillman's Ideal Stock (J. P. Hillman, mgr.)—Arrapahoe, Neb., 6-8, Riverton 10-12.
Klark, Gladys, Stock—Natick, Miss., 3-8.
Millette Comedy Co.—Nashville, Ga., 3-8.
Marks, Ernie, Stock—St. Thomas, Ont., Can., 3-8.
"Night Clerk, The" (Tab.)—Peoria, Ill., 6-8.
O'Brien's, Neil, Minstrels (O. F. Hodge, mgr.)—Jackson, Miss., 5, Vicksburg 6, Monroe, La., 7, Natchez, Miss., 8, Baton Rouge 9, Yazoo City, Miss., 10 Greenwood 11, Greenville 12, Jackson, Tenn., 13, Tupelo, Miss., 14, Birmingham, Ala., 15.
Tabarin Girls (Dave Newman, mgr.) (Tab.)—Atlanta, Ga., 3-15.
United Mns. Com. Co. (Tab.) (Corr.)—New Kensington, Pa., 3-16

AMERICAN AMUSEMENT CO. CLOSES.

HATTIESBURG, Miss., Dec. 29 (*Special to* THE CLIPPER).—The American Amusement Co., of which H. A. De Vaux was the president, treasurer and general manager, hit the upward trail here, on Saturday last, the show being attached by a local organization for money due them on a contract.

De Vaux left for Chicago, leaving the band and most of the employees unpaid. It is claimed the band alone has a claim of $315, and other sums varying from $5 to $1,000.

The equipment of the company is in the hands of a receiver, here, and many of the employees and performers are left here stranded.

THE OHIO FAIR BOYS.

The seventh annual meeting of the Ohio Fair Boys will be held at Columbus, O., Jan. 12, in the Chamber of Commerce. R. Y. White, of Zanesville, is president; C. A. Graham, of Lima, vice president; J. W. Fleming, of Columbus, secretary.

NEW YORK STATE FAIR.

The New York State Fair Commission met at Albany, Jan. 3, Lieutenant-Governor Edward Schoeneck presiding. The commission elected Lieutenant-Governor Edward Schoeneck president, and Charles S. Wilson vice-president. A secretary to fill the place of Stanton C. Shaver, will be named later. The State Fair will be held Sept. 11-16, at Syracuse.

THE KRAUSE GREATER SHOWS failed to show in Augusta, Ga., week of Dec. 27.

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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Arville, Dorothy
Abbott, Annie
Bennett, Victoria
Belmont Winifred
Banks, Pearl M.
Busch, Dora
Brown, Jane
Berliner, Mabel
Bennett, Edna
Crawford, Alva
Curran Helen Fay
Clark, Lakie
Clarendon, Trixie
Carleton, Eleanor
Chase, Mrs. Wm.
Clifton, Coralie
Day, Helene
Davenport, Florence
Diaz, Margarele
Dale, Mrs. Billy
DeFaye Sisters
Dabold, Alice
Deunia, Peggis
Dirk, Mabel
Dillon, Mrs. Jos.
Emerson, Mrs. Harry A.
Fairfax, Anna
Fowler, Jean
Flynn, Josie
Gibson, Elsie
Gilbert, Alice
Hart, Mrs. Leo
Huber, Virginia Fearn
Hope, Dorothy
Harnish, Mamie
Hart, Grace
Johnson, Grace
Julian, Bertha
Kessler, Mae
King, Rose
King, Myrtle
Kline, Mrs. L. B.
Lucy, May
Lorraine, Evelyn
Lawrence, Nellie
Leigh, Mabel
LeRoy, Beatrice
Laing, Mrs.
Long, Charon & Green
LaSalle, Babe
Lewis, Marion
Lea, Della
May, Jessie
Matthews, Stella
Morell, Elizabeth
Murry, Mira
Maple, Moe
Morgan, Mrs. R.
Mendum, Miss Georgie D.
Molt, Myrtle
Moore, Dorothy
Oakley, May
Osborne, Mrs. Chas. G.
Owen, Flo
Pierce, Babe
Philips, Ida
Parquette, Dolores
Parks, Kitty
Russell, Nan
Robeson, Erba
Russell, Mae L.
Rose, Mrs. H.
Roland, Mae
Robison, Mabell
Sweet, Dolly
Stewart, Olive
Saville, Alice
Selsor, Katherine
Stockbridge, Fanny Y.
Thebus Mrs. Billie
Theo, Mlle. & Dandies
Trevor, Dolores
Tobin, Sylvia
Van Buren, Helen
Vaschton, Jane
Victor, Helen
Vivian, Rena
Webber, Babe
Webb, Maude
West, Mrs. Ford
Wolfheim, Elise
Woshburn Blanche
Zinn, Mrs. A. M.
Zallah, Millie

GENTLEMEN'S LIST.

Arnaud, Peter (Pkg. 10cdue)
Aldrich, Everett
Adams, Donn
Aldens Bros.
Alexander Alex B
Adelbia, Del
Armstrong, Ed.
Bean, J. W.
Brunson Jack
Barrett, Albert C.
Binney & Chapman
Burch, Chas.
Ballot Antoa
Black, Eddy
Bannister, Jack
Burton, Julian
Brown, Geo. N.
Brower, Tom
Barrett, Arab
Brady, Paul
Brennen, Edward
Burke, Jno.
Cooper, J. H.
Collins Arthur
Contino &Lawrnce
Corbin, Jack W.
Castillo, Richard
Champlin, StephG
Clare, Ted
Curtis, Chas. R.
Clifford, Paul
Carrington, A. R.
Chant, Fred
Cooper, James
Clayton, Mr. & Mrs. Frederic
DuCalion, Mr.
Douglass, Freddie
DeVore, Billy
Dion, Roy E.
Delmaine, Frank
Dermotte (Illusionist)
Dolan, Joe
Douglas, Freddie
Dorrity, Harry
Delavan, T. H.
Dawes, Will E.
Dowd, Paul
Ernest, Ted
Ezell, Ben
Emmett, Eugene
Fisher, Perkins D
Fredericks, Geo.
Fulton, Arthur
Fisher, Louis
Forte, Joe
Goodhand, Mnt.H
Gibney, Wm.
Gray, Barry
Grandl, Robert
Graham, Fred
Greenbaum, Max
Helston, Chas.
Hilbert, Geo.
Holliday, Geo. V.
Howard, Jack
Holdenby, Geo. T.
Hamilton, G Gord
Haraden, O. F.
Holland, Frank
Hoffie Mac
Hafer, J.
Hodges, W. O.
James, Harlia E.
Kolb, J. W.
Kimberley, Don
Kniffen, Walter
Kent, Willard
Kellers, Herbert
Leonard, H. T. Jr.
Lesef, L.
LaBeane, Harry
Leon's Models
Lyle, Cecil W.
Lawrence, Bert
Lloyd, Richard
Lemuels, W. E.
Lawrence, R. E.
Lawrence, Sardia
Lemuels, W. Jr.
Linton, W. Paul
Levin Mus. Co.
Marquis, Will
McGovern, John
Mayo, Earl O.
Mackey, Peter (due 4c)
Masculin, Prince
McAbee, Tom
Mcguire, Wm. A
Murray, Al.
Mortimer, Gus
Mcullon Harry
McCaab, C.
Nalon, Johnny
Newton, Earle
Nichols, Norman
Owens, Jas. N.
Orbona, Ed.
Polk, Jerome
Phipps, Chas. R.
Pilkington Mr.&Mrs.Paul
Quinn, C. J.
Rose, Harry
Ruble, Buddie
Reaves, Roe
Richards, Frank(Hughes)
Reed, Geo. E.
Roy, Walter S.
Ritter, F. E.
Raymond, W. H.
Rucker, Dr. H. D
Rodden, Will
Rice, D Edgar
Rinaldo, Bruce
Smith, Chas.
Sohn Mr. & Mrs. Geo.
Swor, John
Smith George
Stull, Walt H.
Sabine, Lloyd
Sanders, Mr & Mrs. Geo.
Stock, Hal
See, Wm. I.
Secord, Geo. A.
Spencer, Herbert
Salisbury, N. W.
Sands, Martin
Tierce, Edward
Troy, Jack
Tanglers, The
Tucker, N. E.
Turner, R. H.
Tipton, Ted
Templeton, Roy
Veea, Albert S.
Welch, Lew
Walt, Warren
Woods, Harry
Wilson, Thos. M.
Williams, Barney
Wiebe, Curt
Wright, Jos.
Wood, Albert
Wheeler, Oscar
Willard& Leighton
Walker, H. Ira
Whitney, Selden
Welmer, Jos. G.
Waldron, John
Wilson, Luke
Wagner, Geo. L.
Wayburn, Robt T

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PHILADELPHIA.

The new openings for the first week of the New Year are "Androcles and the Lion," at the Adelphi; "Maid in America," at the Lyric, and William Gillette, in "Sherlock Holmes," at the Broad. Business at the theatres Christmas week was splendid, and the same conditions are anticipated for the current week.

ADELPHI (Leonard Blumberg, mgr.)—Granville Barker's production of "Androcles and the Lion," Jan. 3. The *premiere* of "The Land of the Free," by Edward Locke, took place Dec. 27, and achieved only fair success. The play deals with the European war, but is neither pro-ally or pro-German. The leading roles were well enacted by Jennie Eustis, Effingham Pinto, Herman Gerold and Rapley Holmes.

LYRIC (Leonard Blumberg, mgr.)—"Maid in America" has its first local view 3 and week. Louis Mann, in "The Bubble," had three satisfactory weeks, ending 1.

GARRICK (Chas. C. Wanamaker, mgr.) — "On Trial" had fine houses last week. The roles, capitally enacted by Frederick Perry, Marie Leonhard, Ethel Downe and Frederick Tuesdell, won favorable criticisms by the press and public. The second week begins 3.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sang "La Tosca." to a splendid audience Dec. 28. The Boston Grand Opera Co., with Pavlowa, sang "Madam Butterfly," 31, and Jan. 1, "Pagliacci" was sung at the night performance.

BROAD (Nixon & Zimmerman, mgrs.)—Admirers of William Gillette turned out in big numbers to see his old success, "Secret Service," last week. Gillette acted with his old time fire, and he received capital assistance from Helen Freeman, as Edith Varney; Joseph Brennan, as General Randolph, also gave a finished impersonation. For his final week, 8, Gillette will revive "Sherlock Holmes."

FORREST (Nixon & Zimmerman, mgrs.)—"Watch Your Step" has jumped into instant popularity, and the houses are of capacity size. The show has not a single dull moment, and the big cast provides the liveliest kind of entertainment. The second week starts 3.

WALNUT (Edgar Strakosh, mgr.)—This house reopened Dec. 25, with Andrew Mack, in "The Irish Dragoon." The houses were of fine size, and found plenty of pleasure in the singing and acting of the star. The second week begins 3.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock appears in "The Ninety and Nine" 3 and week. "The Old Homestead," handsomely mounted and cleverly acted, drew crowded houses last week. George W. Barbier, director, scored a big success as Joshua Whitcomb.

AMERICAN (Sablosky & McGurk, mgrs.) — The stock, which made its first bow, Dec. 27, in the presence of a fine house. The company is headed by George Arvine, and did splendidly in "Help Wanted." Other principals in the production were Ruth Robinson, Richard La Salle, and Marie Warren. For 3 and week, "Broadway Jones."

PEOPLE'S (Harry Brown, mgr.)—"The Guilty One" was a real thriller, to big houses, last week. Richard Allen and Alice Stevens carried off the honors in the leading roles.

CHESTNUT STREET OPERA HOUSE (B. F. Keith's management).—The film production of "Marvelous Maciste" drew big house last week. For week of 3, "Madam X" (pictures).

B. F. KEITH'S (H. T. Jordan, mgr.)—Bill 3-8: Phyllis Neilson Terry and company, Manuel Quiroga, Beatrice Herford, Oliver and Olp, Donahue and Stewart, Leon and company, Leonard Gautier, Alexander Kids, Wheeler Trio, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Bill 3-8 (anniversary week): Edmund Hayes and company, Klein Bros.' Minstrels, Prieren and King, Jergen and Hamilton, Edward Bros., Louise Mayo, Harris and Nagle, Four Ogdens, Zara, Carmen Trio, Betty Ray and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 3-8: Rigoletto Twins, "At the Party," Wood, Melville and Phillips, Rockwell and Wood, Adeline Francis, Tom Kuma, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Bill 3-8: Master Gabriel and company, Loughlin's canines, Fred Webber, Baldwin, Braxton and Carter, Kline Bros., and moving pictures.

NIXON (Charles Thropp, mgr.)—Bill 3-8: Dolly and Mack, Julia Nash and company, Clemence and O'Connor, Spellman's bears, Chung Hwa Four, Four Roses, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 3-8: Bobby Heath, "Fair Co-Eds," Carew and Burns, Sam Watson's Barnyard, Mr. and Mrs. Ernest Cortez, Arlington Four, Dunn Sisters, Tampa Japs, Bill and Bob, Bradley Martin and company, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Bill 3-8: Barney Williams and company, Waterbury and Tenny, Tower and Darrell, Hutchinson and Sadler, Warren and Dietrich, Lasere and Lasere, and movnig pictures.

COLONIAL (Fredk. Leopold, mgr.)—A new policy goes into effect week of 3, when but two shows will be given daily at 2.15 and 3.15 P. M. The bill consists of Slatko's Midnight Rollickers, Silbers and North, Ten Wild Moors, Josefson's athletes, Norris' baboons, Cigaretto, Nelson Waring, Spencer and Williams, Soretty and Antoinette, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 3-8: Frank North and company, Charles Mack and company, Miller and Vincent, Bradna Derrick and company, Sampson and Douglas, Archie Nicholson Trio, and moving pictures.

CASINO (W. M. Leslie, mgr.) — The Strolling Players week of 3. The Roseland Girls were a bright and snappy aggregation, to splendid houses, last week. Solly Ward was the main feature, and his comedy was keenly relished. Lillian English, Virginia Ware, Stella Wood and Murray Harris had plenty to do, and they also scored big.

GAYETY (Joe Howard, mgr.)—The Monte Carlo Girls are due 3 and week. The Girls From Joyland

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AL. FINDLAY, Manager, Art Theatre, Hartford, Conn., indefinite.

were real captivators, and greatly entertained fine houses last week. The Yiddish comedy of Murray J. Simons had the merit of being original, and he got a big hand. Billy Gilbert and Joe Lyons did clever turns, while the dancing act of Roscida was a big feature.

TROCADERO (Robert Morrow, mgr.) — The Hello Girls are scheduled for the first week of the new year. Their predecessors were the Beauty, Youth and Folly Co., which had a dozen big houses last week. The show was up-to-date in every respect, and gave Eddie Swartz plenty of opportunity to put over some good comedy.

DUMONT'S (Frank Dumont, mgr.) — Last week was a real gala occasion with a big Christmas tree and all kinds of presents for the kiddies. The skits, "The President's Wedding" and "The Prosperity Machine," brought out a full force of comedians. Eddie Cassady, Bennie Franklin and Chas. Boyden were the particular stars of the first part.

ALHAMBRA, BIJOU, BROADWAY, GIRARD, PLAZA, STANLEY, VICTORIA, PALACE, FRANKFORD, and OR-PHEUM give vaudeville and moving pictures.

NOTES.

THE rush to build moving picture houses seems to have stopped, as the Bureau of Building Inspection granted but three permits during 1915 for such structures, to cost $75,000.

SIEGMUND LUBIN, of the Lubin Manufacturing Co., is planning a trip to far off Honolulu, China and Japan.

THE old factory building of the Oxford Mills Co., at the Southwest corner of Front and Oxford Streets, has been leased to the Krause Greater Shows for Winter quarters.

COURT OF COMMON PLEAS, No. 5, handed down a decision last week, affirming the judgment of the State Board of Censors in refusing to pass the Equitable Motion Picture Corporation's film drama, "Sealed Lips."

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Peck's Bad Boy" Jan. 4. Charming Widows Burlesquers 5, "The Lilac Domino" 7, Al. G. Field's Minstrels 8.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 3-5: Malvern Comiques, Kalmar and Brown, Sylvester and Vance, and Dorothy Menther. Bill 6-8: Byron and Langdon, the Sharrocks, Demarest and Collette, and the Flying Henrys.

Reading, Pa.—Orpheum (C. G. Keeney, mgr.) the new Orpheum Players, with Helen Meinken and Sam Maharry, are seen in "Polly of the Circus," week of Jan. 3.

HIPPODROME (Geo. W. Carr, mgr.)—Keith split week vaudeville.

ACADEMY (Phil Levy, mgr.)—Ruth St. Denis and company, in Samoan and Hawaiian dances, 3. Mrs. Fiske, in "Erstwhile Susan," 7; burlesque day 8.

Hartford, Conn. — Parsons' (H. C. Parsons, mgr.) Margaret Anglin, in "Beverly's Balance," Jan. 6.

POLI'S (Neal Harper, mgr.)—The Poli Players, with Robert Gleckler and Florine Farr, in "Under Cover," 3-8.

PALACE (William D. Ascough, mgr.)—Vaudeville 3-5: Melody Trio, Brown and Taylor, Saranof and Randall, Farrell-Taylor Trio, Barry and Wolford, and "Persian Garden." Last half: The Kramers, Ismed, William Armstrong and company, Mott and Maxfield, Six Howards, and Ben Deeley and Marie Wayer.

STRAND (W. A. True, mgr.)—Triangle films and orchestral recitals.

GRAND (Moe Messing, mgr.)—Rose Sydell's London Belles week of 3.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) Margaret Anglin Jan. 4, 5.

HYPERION (Henry G. Menger, mgr.)—The stock company presents "Baby Mine" 3-8.

POLI'S (Oliver C. Edwards, mgr.)—Vaudeville and pictures.

BIJOU (Chas. J. Faust, mgr.)—Vaudeville and pictures.

OLYMPIA (John Curran, mgr.)—Vaudeville and pictures.

Decatur, Ill.—Empress (Geo. Fenberg, mgr.) split week vaudeville.

JULIUS JENKINS, a Decatur boy, had a place on the Empress' regular bill the first half of week of Dec. 26, and acquitted himself very creditably.

BEN DONAON, balcony door man at the Empress, who was sent to the hospital last week, is rapidly recovering, and will be back at his old place at an early date.

PERFORMERS from the Empress had a big time at "The Empress Appartments" Xmas Eve, after the regular performance was over.

CON KENNEDY was in the city last week making arrangements for Mr. Augustin, of Decatur, to take out a Model City with the Kennedy Shows next season. Mr. Augustin is one of Decatur's representative showmen.

CINCINNATI.

The Yuletide days were full of sleet and snow, but old Gen. Prosperity "hooked up" with Santa Claus and the air of good cheer was in active circulation. The coming of the Triangle Club, of Princeton, in "The Evil Eye;" the O. S. U. Glee Club and Yale's "Undergrads" lent the usual college glee to holiday festivities. An incident of note was John Butler's appearance at the midweek luncheon of the Advertisers' Club at the Gibson. The leading man (Ambrose Peale), of "It Pays to Advertise," made a big hit as a story teller. Old Dame Rumor, who arrived via New York, brought a story that the independent burlesque circuit, of which People's is a member, was to suspend. The idea of traveling companies has been shelved for the time being, and stock burlesque will be installed in each city until present plans for re-organization are ready for promulgation.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Rose Stahl is coming Jan. 3, in "Moonlight Mary." It will be the *premiere* of George V. Hobart's new comedy. Last week, the Harris & Cohan success, "It Pays to Advertise," was given its first local hearing. The Advertisers' Club had the house Dec. 28, and a number of remarkable stunts were given. Great bags of souvenirs were carried away by those in the house. Personal ovations were given individually and collectively to John Butler, Richard Sterling, Edna Baker, and William Holden. The entire cast was adequate and well balanced. Business big. David Warfield comes 10, in "Von Der Decken."

LYRIC (Carl Hubert Heuck, mgr.)—Arthur Hammerstein introduced "High Jinks" 2, which followed the holiday week engagement of the London Gaiety Co., in "To-night's the Night." This English musical production had both Christmas and New Years with their double bills. The music by Paul Rubens, was very tuneful, and "The Only Way" and "Pink and White" were immediately placed in the domain of high favor. The singers in the cast were all gifted. The performance was one of splendid ensemble. "Sinners" comes 9.

B. F. KEITH'S (John F. Royal, mgr.)—Bill week of 2: Joan Sawyer, with George Harcourt as her terpsichorean partner; Ray Samuels, Fred Ardath and company, the Anker Trio, and Gaston Palmer. Motion pictures.

NEW EMPRESS (George F. Fish, mgr.)—Bill 2-8: "The Birthday Party," Grant Gardner, Daly's Country Choir, Mr. and Mrs. Arthur Cappelin, in "Hiring a Maid;" Calhoun and Burt, and the Marvel Troupe. Motion pictures.

GERMAN (Otto Ernst Schmid, mgr.) — Willy Diedrich will be the guest player 2, when the German Stock Co. will present "Infantrist Pflaume."

MUSIC HALL.—The Cincinnati Symphony Orchestra will give another "pop" 2, when Flora Mischler will be heard as the soloist.

OLYMPIC (Harry Hart, mgr.)—The High Life Girls are due 2. They follow Henry P. Dixon's Big Review of 1916, in which Harry Ward and "Hickey" Lavan are the able comedians. Clara Gibson proves a most dashing soubrette, and Claire Devine fits well into the leading role. The opening scene in the editorial office of "The Evening Keg," was excruciatingly funny. Hattie Raymond made a most dashing widow. Joe Dixon and Steve Paul are stars in their lines. Cherry Blossoms in bloom 9.

PEOPLE'S (William Hexter, mgr.)—Famous Follies will be with us 2. The Panama Pansies blossomed in the Over the Rhine garden of burlesque last week. Bert Saunders and Lew Golden started the festival of laughs. They were crowded pretty closely by Gussie White, a clever soubrette, who won headline honors. The "spasms" offered were "Across the Border" and "A Modern Jail." Ethel Hall, Edith Graham, George Leon and Al. Warren were all fine in their especial business.

ODEON.—Yale's undergraduates came Dec. 29, in Oscar Wilde's scintillating play, "An Ideal Husband," with this cast: Stanley W. Burke, Arthur C. Crunden, Francis T. Tweddell, Allan B. Campbell, David O. Hamilton, Everett R. Wilson, Huntington Lyman, D. C. Elkin, O. B. Cunningham, Robert A. Lovett, Augustine Healey, William A. Hanway, Thomas W. Enright, Oliver B. Jennings, Alexander Wiley, Douglas S. Moore and Dwight D. Wiman.

NEW YEAR ENTRIES.

FRANK POLLOCK, as Pedro, the dancing master, made one of the distinct hits in "To-Night's the Night."

JOHN MCCORMACK is coming to Music Hall, in a song recital, Jan. 21, his first local appearance in six years.

EDWARD NASMBY, the head waiter in "To-night's the Night," and Cecil Clovelly, as his ridiculous assistant, were two who made their roles essential to the fun harvest of the Lyric.

AT THE dinner at the Hotel Gibson, given to Judge-elect Frank R. Gusweiler, there was some cabaret, including selections by the Schnapp's Band, selections by the Police Quartet, Donald McKellar's bagpipe solos, Mumford Platt's ventriloquial feats, vocalisms by Clara Schiller, verses by Horace Williamson, and vocal solos by John Dodd and Abe Farb.

ED. JACK is here to announce the coming of Rose Stahl. George V. Hobart will be among the notables who will arrive in time to witness the *premiere* of "Moonlight Mary."

SANTA CLAUS sent Dr. Stork to the Zoo, and a baby llama was a Christmas arrival at the Herbivora Building.

CHESTER RICE heralded the delayed coming of David Warfield.

THE Cincinnati Symphony Orchestra will appear in concert at Music Hall, Jan. 16, for the benefit of the contract fund of the American Federation of Musicians.

THE Empress folks enjoyed their Christmas dinner at the Metropole. Manager George F. Fish was presented with a gold pencil. William Keenan was the orator.

AT the big Christmas tree on Fountain Square, on the eve before the big day, Christmas carols were sung by selected voices from "To-night's the Night" company. Among them were: Katrina Marche, Emma Rehms, Cecil Clovelly, M. Kavanaugh, H. Lawson, S. Vean, A. Gibson, E. T. Johnson, G. Benedict and W. Hamilton. Listening thousands enjoyed the sweet music.

THE Culp String Quartet will present a Josef Suk novelty at the Music Hall Jan. 12.

TEDDY BENNETT, one of the fair members of the Swagger Sweethearts, at the New Empress, was Santa Claus' "big sister" to eight families upon whom her Christmas bounty was bestowed.

THE Da Kock Troupe of acrobats did a fine turn at the New Empress.

THE real Christmas kings at the B. F. Keith stage celebration were two year old Bruce Brighton and Rita, the six months old daughter of Stan Stanley. Everybody was well laden with gifts, but Santa was extra generous to the small folk. Manager John F. Royal, himself a recent Benedict, was in his element.

THE Royal Italian Quintet and Harry Von Fossen were added attractions at B. F. Keith's.

GUSTAVE ALBRECHT, French horn, was the soloist at the last Music Hall Sunday "Pop."

MERCEDES, the psychic phenomenon, and his musical aide, Mlle. Santone, created no little wonderment by their act at Keith's. The stunt is a mystifying one. Santona created a sensation by disappearing after the matinee, 28. She was on the verge of a nervous breakdown.

MLLE. VERA SABINA'S "Fantasies of the Dance," proved a splendid number of the Keith bill.

ANN HAMILTON, "The War Child," was well received at the Empress. It is a neutral war sketch, no country being mentioned.

EDITH MOTE breaks records as a rapid change artist, and her act was one of the best on the Empress menu.

ENCORES that frequently reached ten, were demanded when the Panama Pansies sang "Close To My Heart."

THE EMPRESS gave three New Year's shows, and closed in time to allow the New Year's audience to seek the music halls and hotel cabarets for the midnight welcome to 1916.

THE Rollicking Rubes—Milla and Lockwood—harvested the greatest amount of the holiday week applause at the Empress.

VASCO, the musical carpet sweeper, was a Keith card, whose act was a scream all right.

Battle Creek, Mich.—Post (H. P. Hill, mgr.) "Under Cover" Jan. 9, May Robson, in "Aunt Matt," 10, "The Newlyweds" 15.

BIJOU (E. J. Latimore, mgr.)—Bill 3-5: "The Fair Co-Eds," Bill Pruitt, the Cowboy Minstrels, Housely and Nichols, Ralph, Bayhl and company, and Charles and Madeline Dunbar. Bill 6-8: Halton Powell's tabloid musical comedy, "This Way, Ladies."

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) "The Birth of a Nation" week of Jan. 3.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 3-5: Dunn and Dean, Emmett and Emmett, Big City Four, Royal Gascoignes, and "The New Leader." Bill 6-9: Bella Italia Troupe, Creighton, Belmont and Creighton, Barto and Clark, Lawton and Peppiea' "Song and Dance Revue."

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HABIT, IRIS, IMP, ORPHEUM, OUSA, PRINCESS, PALACE, POPULAR, PARK, PALM, ROYAL, REX, SAVOY, SWAN, TWELVE POINTS and VARIETIES, pictures only.

JERRY MUGIVAN, of Howe's Great London Circus, was here Christmas, visiting relatives.

TERRE HAUTE LOCAL, No. 49, I. A. T. S. E., held its annual banquet on the stage of the Grand, New Year's Eve.

SAN FRANCISCO.

COLUMBIA.—Second and last week of "Daddy Long Legs" began Jan. 2.

CORT.—Second week of "The Lie," with Margaret Illington, 2-8.

SAVOY.—"The Birth of a Nation" continues.

ALCAZAR.—Lytell-Vaughan Players, in "Seven Keys to Baldpate," 3-8.

ORPHEUM.—Bill beginning Sunday (matinee), 2: Lillian Russell, Fatima, Ben Ryan & Harriette Lee, Comfort and King, George Austin Moore and Cordelia Haager, Max Le Hoen and Mlle. Dupreece, Florrie Millership, Bayonne Whipple and Walter Huston, and Orpheus motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 2: Pantzer Duo, Hylands and Dale, Billy Link and Blossom Robinson and company, Kimball and Kenneth, Frescott and Selma Fraser, Les Diodattes, Grover and Richards, and feature film.

PANTAGES'.—Bill beginning Sunday (matinee), 2: Doree Opera Co., Laurie Ordway, the Big Four, Alice Teddy, and motion pictures.

WIGWAM.—Wigwam Stock Co.

HIPPODROME.—Vaudeville and pictures.

VAUDEVILLE and PICTURES at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic.

PHOTOPLAYS at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garrick, Polk, Broadway, Malo-Biograph, Silver Palace, Victoria, Y-Odeon, Progress, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairyland, Fisher's, Flag, Forestic, Glenodeon, Golden City, Golden Eagle, Gordon Saml, Haight Street, Hayes, Homestead, Irving, Kearney Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York, Grand View and Bryant Movie.

LOS ANGELES.

BURBANK.—"Kick In," with Florence Rockwell and Edmund Lowe, was presented week of Dec. 27. Miss Rockwell is getting a big following in this city.

MASON OPERA HOUSE opens with Walker Whiteside in "The Typhoon" and "The Melting Pot," week of Jan. 3.

MOROSCO.—"Bird of Paradise" was here week of Dec. 27.

ORPHEUM.—Mme. Donald-Ayer, Eddie Foy and Family, Ballet Divertissement, the Cansinos, Three Leightons, Conrad and Conrad, Laura Nelson Hall and company, and Nonette.

PANTAGES'.—Lottie Mayer and Girls, Perlera Sextette, Friend and Downing, Luckie and Yost, and Laypo and Benjamin.

HIPPODROME and REPUBLIC, vaudeville and pictures

CLUNE'S AUDITORIUM, QUINN'S SUPERBA, WOODLEY, TRINITY AUDITORIUM, MILLER'S, ALHAMBRA, TALLY'S and MAJESTIC, pictures only.

THE NATIVITY PLAY, at Exposition Park, Los Angeles, was viewed by crowds variously estimated at from thirty to fifty thousand people on Christmas night, and by a big audience the night before. All the womens' clubs and the various literary and musical societies participated in a wonderful and impressive pageant and play. Many leading society women and men took parts, and Sarah Truax took the part of Mary, the Mother of Jesus, in a reverential and beautiful manner, and Frederick Wilson gave an excellent delineation of the part of Joseph. The whole affair was big in conception and splendidly managed.

San Diego, Cal.—Spreckels (Dodge & Hayward) (Walter C. Smith, resident mgr.) playing to capacity houses.

ISIS (Dodge & Hayward, mgrs.)—"Bird of Paradise" Jan. 5-8.

EMPRESS.—Jane O'Roark's Players, headed by Broderick O. Farrell, in stock. "The Spoilers" was the offering week of Dec. 26.

SAVOY (Scott A. Palmer, mgr.)—Bill week of 3: "The Lion's Bride," Chas. Carter and company, Hopkins and Extell, Williams and Rankin, Carson Bros., Lottie Mayer and diving girls.

PICKWICK (F. N. Howe, mgr.)—Vaudeville and feature films.

BROADWAY and SUPERBA offer Paramount photoplays.

NOTES.

AUSTIN ADAMS has sold three of his plays. Marie Tempest becomes the owner of "The Minister's Wife" and his "Lobster Salad" and "The Bird Cage" become the property of Graham Browne and James Welch, with prospects of an early production of both the latter. Mr. Adams has two new plays about completed.

THE Knox Sisters, Bessie and Leta, have returned from a tour of Pantages' vaudeville, with the "Melody Six," musical act. Owing to Bessie's recent illness they will remain here for the Winter. Leta has taken a position in the orchestra at the Pickwick Theatre.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) "So Long, Letty," return engagement, Jan. 2 and week. Margaret Illington, in "The Lie," is underlined.

ORPHEUM (Geo. Ebey, mgr.)—Bill 2-8: Anna Held, Harry Fern and company, Reynolds and Donegan, the Guatemala Marimba Band, Thurber and Madison, Dan Casey, Rcshanara, and feature picture of Theda Bara, in "Destruction."

PANTAGES (H. E. Cornell, mgr.)—Bill 2-8: Geo. Choos company, John and Mae Burke, Four Portia Sisters, Morgan and Gray, Naomi, Frances Dyer and photoplays.

HIPPODROME (J. W. Jackson, mgr.)—Split week vaudeville and motion pictures.

REPUBLIC (Jack Tripp, mgr.)—Split week vaudeville and feature films.

FRANKLIN (Rex Midgley, mgr.)—Feature films, orchestra and organ recital. Capacity attendance.

OAKLAND, REGENT, CAMERA, SAN PABLO, SEQUOIA, GEM, GAIETY, HOME and HILLMAN'S, motion pictures only.

EMPRESS (Gus S. Greening, mgr.)—Bill 3-8: Mr. and Mrs. Mark Murphy, Bob Warren, Argo and Dulitz, McGoods and Tates, Kerr and Davenport.

STAR (John P. Kirk, mgr.)—The Hello, Paris drew big houses week of 26. The Cracker Jacks come week of 3, and Pat White week of 10.

PRINCESS (Bert Goldman, mgr.)—Business was big all of week of 26.

STRAND, MAJESTIC, ALHAMBRA, BLUE MOUSE, GAIETY, STARLAND, all pictures to big houses.

ALL moving picture houses put on extra bills for Christmas Week, and especially for Christmas Day and New Year.

THE foundation for the new theatre being erected by George Benz & Sons, lessees of the market site for Finkelstein & Rubin, is nearing completion, and when finished it will be one of the finest and largest theatres in the city. The location, Seventh and Wabasha, is one of the best in the city.

THE city is very strict in granting applications for moving picture houses in the residence districts, and such sites are snapped up quickly, and the competition for same is strong.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Klaw & Erlanger present "Pollyanna," with Patricia Collinge, Herbert Kelcey and Effie Shannon, Jan. 3-8. "Young America" 10-15.

COLONIAL (F. Ray Comstock, mgr.)—"The Passing Show of 1915" 3-8, with Emma Dunn, in "Her Price," week of 10.

B. F. KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill 3-8: Gilbert & Sullivan Revue, Valerie Bergere and company, Mr. and Mrs. Jimmy Barry, Vasco, Marguerite Farrel, the Borsini Troupe, Chas. Howard and company, Dawson, Lanigan and Covert, and pictures.

PROSPECT (J. W. Lyons, mgr.)—"The Trail of the Lonesome Pine" 3-8. "At the Old Cross Roads" to follow.

CLEVELAND (Harry D. Zirker, mgr.)—Vaughn Glaser's company will give "Seven Keys to Baldpate," with Bessie McAllister in the role of Myra Thornton, week of 3. "Within the Law" will be produced next week.

MILES (Wm. F. Gallagher, mgr.)—Bill 3-8: S. Miller Kent and company will present "Mr. Graves," Hal Stephens, Zertho's educated dogs, Al. Wohlman, Francis Renau't, Merlin, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill 3-8: Dena Cooper, in Hari-Kari, the Five Royal Musicians, the Three Rosdell Singers, Harry Coleman, Brown and Barrows, and pictures.

STAR (Drew & Campbell, mgrs.)—"Around the World," Dave Marion's production with Dave Marion, week of 3.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 3-8 Mlle. Zenda and company, Leoni Hegyi, Dollini, Wells, Norworth and Moore, and others.

LIBERTY (M. L. Deutsch, mgr.)—Bill 3-8: The Sun Fong Tin Troupe, Jack and Morrissey and company, Gordon and Earle, Edward Hale and pictures.

EMPIRE (Phil Isaac, mgr.)—Simonds & Lake's "Auto Girls" week of 3.

St. Paul, Minn.—Metropolitan Opera House (L. N. Scott, mgr.) Dec. 29 witnessed the twenty-sixth anniversary of the opening of this theatre, the house having been opened Dec. 29, 1890, by the Boston Ideal Opera Company, in "Robin Hood." Since then most of the leading first class attractions have been presented at this theatre. L. N. Scott has been and still is the manager during all of the intervening years. This theatre is of fireproof construction, and was at least ten years ahead of the times when it was built, and is to-day one of the best equipped theatres in the country. Cyril Maude, in "Grumpy," comes week of Jan. 3. "When Dreams Come True" comes 10-13, and San Carlos Opera Company 14-16.

SHUBERT (Frank C. Priest, mgr.)—"Thelma" will be the offering week of 3.

ORPHEUM (E. C. Burroughs, mgr.)—Bill 3-8: Dorothy Jardon, Lamberti, Harry Langdon, Gerard and Clark, Don Fong Gue and Harry Gaw, Devine and Williams.

Manchester, N. H.—Star (E. J. Carson, mgr.) Paramount and other features.

PARK (P. F. Shea Theatre Co., mgrs.)—September Morning Glories Jan. 3-5, "Experience" 6-8.

PALACE (Wm. O'Neil, mgr.)—Palace Players, with Rose Mary King and Chas. Dingle, in "Under Cover," 3-8.

AUDITORIUM (Manuel Lorenzen, mgr.)—Photoplays and vaudeville.

ACADEMY.—Roller skating.

GLOBE, CROWN, LYRIC, MODERN, QUEEN, GRANITE SQ., EMPIRE and NATIONAL, pictures only.

Colorado Springs, Colo.—Burns (J. T. Hawkins, mgr.) Orpheum circuit splits with Lincoln, Neb. Bill Jan. 3 and week: Houdini, Genevieve Cliff and company, Willie Weston, Bison City Four, Mack and Vincent, De Vole and Livingstone, and Richard Kean.

PIKE, ODEON, EMPRESS and PRINCESS, pictures.

Augusta, Ga.—Grand (Richard B. Tant, mgr.) "Safety First" Jan. 4, Louis Mann, in "The Bubble," 7; "Garden of Allah" 10, 11.

STRAND, MODJESKA and DREAMLAND, feature pictures.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) "The New Henrietta" Jan. 13.

CENTRAL, ROYAL, PRINCESS and PASTIME, moving pictures.

LYRIC closed Dec. 11, owing to poor business.

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JAMES MADISON

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WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—William Faversham and his excellent company, in "The Hawk," gave an excellent performance that was appreciated by large audiences. Good business week of Dec. 27. Guy Bates Post, in "Omar, the Tentmaker," Jan. 3. Return of Andreas Dippel Opera Co., in "The Lilac Domino," next.

NATIONAL (Wm. H. Rapley, mgr.) — "Sybil," with Julia Sanderson, Donald Brian-Joseph Cawthorn, and able support, was well received and afforded much pleasure to large audiences. Good business week Dec. 27. "Kick In" week Jan. 3. Mrs. Fiske, in "Erstwhile Susan," next. Burton Holmes 11.

POLI'S (Fred G. Berger, mgr.)—The Popular Players, in "Under Cover," gave a fine performance. A. H. Van Buren, Howard Lang, Ben Taggart, Howard Schoppe, J. Hammond Dailey, were all good. Florence Rittenhouse, Blanche Friderici, Marguerite Starr were excellent, and with balance of cast an enjoyable performance was given. Good business. "Along Came Ruth" week of 3. "The Show Shop" next.

CASINO (Fred W. Falkner, mgr.)—Hall's Stock Company opened a short engagement in "The Revolt," with an excellent company. Louis Ancker, H. H. Frazee, Louise Kent (an old favorite), Maude Eburne were good, and the whole company gave a good performance. Good business. "A Bachelor's Honeymoon" week of 3. "Lena Rivers" next.

COSMOS (A. Julian Brylawski, mgr.)—The Kelly Musical Comedy Co., in "The Janitor," week of 3. Bill 3-5: Three Moran Sisters, the Walters-Clare company, Dickinson and Dreagon, Dick Burton, Caprice Lewis, Robert Edeson, in "The Cave Man," Albert Perry and company, Fred Roberts, Elizabeth Otto, Peslson and Goldie, Dealy and Sister, Richard Travers, in "The Palace of the King," 6-8. Sunday concerts, well featured, and music by That Orchestra, do capacity.

GAYETY (Harry O. Jarboe, mgrs.)—One of the best burlesque shows seen here this season was Max Spiegel's Merry Rounders, and their performance was enjoyed. Good business. The Girl Trust week of 3. The Roseland Girls next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 3-8: Alexander Carr and company, "The Bride Shop," featuring Andrew Tombes, supported by Lola Wentworth and Basil Lynn; James C. Morton and Frank F. Moore, Charles Olcott, Mignon, Everest's Circus, Paul Porter and Alice Sullivan, La Corio and Max Dinus, Pathe News Pictorial.

LOEW'S COLUMBIA.—Still pleases. Pauline Frederick, in "Lydia Gilmore," and Geraldine Farrar, in "Temptation" divide week of 3.

NOTES.

MANAGER FRED G. BERGER is the name above the door at Poli's now, Joseph W. Cone having left for his new position.

ALTHOUGH MARK KENT is not with us, he has not forgotten his many friends here by sending handsome remembrance cards, and the one to THE OLD RELIABLE'S representative has been fully appreciated.

HOWARD LANG'S debut as a member of Poli's Players was a successful one, and will be strength to the Players.

MANAGER BERGER has secured Charles Squires and his assistant, Norman Rhodes, as the scenic artists at Poli's. The patrons will remember the beautiful effects produced by his brush in the mounting of plays for the Columbia Players, and the same care and style will be observed at Poli's in the production of all plays.

A VERY interesting announcement has been made by Manager L. Stoddard Taylor, of Belasco, and that is that E. M. Newman will give his very interesting talks at this house, commencing Jan. 16.

THE Princeton Triangle Club will be seen at Belasco's, Monday, Jan. 10, at 2.15 P. M., in "The Evil Eye."

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The New Henrietta" is here Jan. 2-8, with "Everywoman" to follow.

CRESCENT (T. C. Campbell, mgr.)—This theatre will start as a moving picture house 2, on the order of the New York Strand's, using high class Paramount pictures. W. F. Bossner, of New York, will be here to superintend the opening, and "The Temptation" will likely be the opening feature.

ORPHEUM (Arthur H. White, mgr.)—Bill 3-8: Mrs. Leslie Carter, Al. Herman, Jno and Winnie Hennings, Harry Hines, Bessie Browning, Joan Vernie, and Garcinetti Bros.

DAUPHINE (Lew Rose, mgr.)—"A Day at the Races" and "In Monte Carlo," "Princess Tello," in catchy dances, scored big.

GREENWALD (Mrs. H. Greenwald, owner).—Percy Barbat presented "Who's Who," at this continued house, Dec. 26, and himself and company pleased. Clark's dog and pony and mule show was given as an extra attraction, and won appreciation.

NOTES.

UNDER the management of Emile Duriel, the Manchina Grand Opera Co. are to begin an engagement here Jan. 14, at the French Opera House, opening with "La Tosca."

LEW ROSE, the big good natured manager of the Dauphine, celebrated his fifty-third milestone of life in great shape Christmas Day. The big stage was cleared after the night's performance Christmas eve, and the heavyweight manager sent for. On his arrival he was surrounded by his big burlesque company and the house staff, as well as many close friends. The many presents handed him showed the esteem in which he is held by his legion of friends.

FOR the Doll and Toy Fund for poor children, Wm. H. Crane, Tom W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliaferra contributed $25 Xmas Day.

MARTHA PRYOR, of Louisville, Ky., now leading lady of the Dauphine Burlesque, and Benjamin Greenberg, of Milwaukee, non-professional, were married here Christmas eve, by Hon. Judge Stenz. Chas. F. and Mabel C. Moore were the witnesses.

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ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—David Warfield, in "Van Der Decken," Jan. 2-8.

SHUBERT (Melville Stolz, mgr.)—Dark 2-8.

KING'S.—Triangle films, including Syd. Chaplin, in "A Submarine Pirate;" Mary Boland, Willard Mack and Frank Mills, in "The Edge of the Abyss;" "The Penitents'," with Orrin Johnson, Seena Owen and Paul Gilmore, and "The Hunt," a two reel Keystone, with Ford Sterling and a big cast, 2-8.

GAYETY (Donn W. Stuart, mgr.)—Puss Puss 2-8.

STANDARD (L. Reichenbach, mgr.)—Tip Top Girls 2-8.

SHENANDOAH (Wm. Zepp, mgr.)—"Mrs. Wiggs of the Cabbage Patch" 2-8.

AMERICAN.—The latest Griffith production, "Cross Currents," with Helen Ware; William D. Hart, in the Ince Production, "Between Men;" Weber and Fields, in "The Worst of Friends," supported by Alice Davenport, Mae Busch, and a big cast. The other Keystone is "Dizzy Heights" and "Daring Hearts," with Chester Conklin.

HIPPODROME.—"My Uncle from Japan" will be given by the resident musical stock company. Curt Jones has the lead. The company has many new choral songs.

PARK (J. S. Tillman, mgr.)—"The Sultan of Sulu" 2-8.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—The photoplay "The Great Divide," with the famous players, Henry Miller and Margaret Anglin, as the stars.

VICTORIA (W. C. Marcum, mgr.)—"Immer Feste Druff" (Keep on Hammering), by Hans Lobel and his German Stock Co., 2.

GARRICK (Melville Stolz, mgr.)—"On the Firing Line With the Germans" will be continued 2-8.

PRINCESS.—"Bringing Up Father" 2-8.

COLUMBIA.—Bill 3-8: Weber and Fields, Han Ping Chien, Bert Fitzgibbon, Misses Lightner and Jordan, Hooper and Cook, Elsie Faye Trio, and Rex Comedy Circus.

GRAND OPERA HOUSE.—Dolan and Lenharr, Joe Fanton's Athletes, Kingston and Ebner, and others.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Daddy Long Legs" Jan. 3-8, "The Melody of Youth" 10-15.

ACADEMY (Tunis Dean, mgr.)—Sanderson-Brian and Cawthorn, in "Sybil," 3-8. "To-night's the Night" 10-15.

PALACE (Wm. Ballauf, mgr.) — The Roseland Girls 3-8, the Strolling Girls 10-15.

GAYETY (J. C. Southerland, mgr.)—The French Models 3-8, Charming Widows 10-15.

MARYLAND (F. C. Shamberger, mgr.)—Bill 3-8: Nora Bayes, Harry Hooper, Agnes Scott and Harry Kean, Kirby and Rohm, Conlin, Steel and Parks, Holmes and Buchanan, Clown Seal, Lunette Sisters, and Kramer and Pattison.

GARDEN (Geo. Schneider, mgr.)—Bill 3-8: Sam J. Curtis, Cecil Dunham, Henry and Henry, Ward and Curran, Kay and Vernon, Seeley, West and Chick, Jeffell and Edwards, Franklyn, Walters and company.

AUDITORIUM (R. W. Renton, mgr.)—Stock company, in "Excuse Me," 3-8. "Pinero's Mid-Channel" 10-15.

HIPPODROME.—Bill 3-8: Jos. K. Watson, "Paid With Interest," Haney and Wolf, Cadets De Gascoyne, Cummin and Seaham, Kluting's animals, Hurst and Hurst, Clark and Rose.

VICTORIA.—Bill 3-8: Ellis-Nowlan Troupe, the Cowboy and Lady, Peltrel, Tilton, Dick Burton, and "Reno and Return."

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) Fay Bainter and Robt. Hyan, supported by Princess Stock Co., present "A Fool There Was" week of Jan. 2. "The Rejuvenation of Aunt Mary" 9-15.

BERCHELL (Elbert & Getchell, mgrs.)—"Twin Beds" was here Dec. 29.

EMPRESS (Elbert & Getchell, mgrs.)—Vandeville and pictures.

ORPHEUM.—Split week vaudeville and pictures.

NOTES.

MAJESTIC will run extra show New Year's Eve, starting at 11. Orpheum to have extra show, starting at 10.30.

ALL picture shows doing good business, at ten and fifteen cents.

Meridian, Miss.—Grand (W. E. Jones, mgr.) "The Red Rose" Jan. 3. Neil O'Brien's Minstrels 4, "The Birth of a Nation" 6.

PRINCESS (Sol M. Sugerman, mgr.)—Paramount, Fox and V. L. S. E. films.

STRAND (C. R. Hatcher, mgr.)—World, Equitable, Universal and Mutual films.

ELITE (W. D. Ament, mgr.)—Moving pictures.

MAJESTIC (Sid Berry, mgr.)—Musical tabloids and motion pictures.

XYLOPHONE CLEAN UP.

1-3 Oct. Xylo., with Res. & F. R., $40.00. 1-3½ Oct. Xylo., with Res. & F. R., $50.00. Set of 4 Cocus wood Xylos as follows:—1-3½ Oct. Res. & F. R., F to C. 1-3½ Oct. Res. & F. R., C to F. (lower). 1-3½ Oct., F to C. (still lower), and one Marimba for Bass, 3 Oct., C to C. (low C). Complete set, $225.00. 25 Electric Bells, with Res. and Keybd., $50.00. 10 straps Sleigh Bells, S. H., $9.00. 1 set 4-in-hand Bells, with Res., $16.00 S. H. Xylophones, brand new, and any of them will be sent on full examination. Xylophonists, if you have a Xylophone that needs overhauling, write in for prices for new set of bars, etc. Will make your old Phone like a new one at a small cost. Send for Circular showing the latest "Tango Bells" played with keyboard. Can be used for Bally-hoo in Auto, Skating Rinks, Dance Halls, Theatres, etc. Special big set of 39 notes, complete with Willard Storage Battery, $175.00. EDWIN R. STREET,
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DAWN FROST Ingenue.
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For J. E. MURPHY'S STEEL PIER MINSTRELS. Ten-piece Band; must double Orchestra. If you do a Specialty, say so. Organized uniformed Band considered. Hotel Show. We pay all. State your lowest
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Not over 5 ft. 3. With strong voices. Must dance a little and be ladies on and off the stage. Salary $20. Send photo.
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PETER PAN
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Klaw & Erlanger's production of the Musical Globe-Trot in Three Gallops,
AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Finck. Great cast and ensemble of 25.

LYCEUM Theatre, W. 45th St. Evenings at 8.20. Matinees, Wed. & Sat., 2.20.
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ETHEL BARRYMORE
In **OUR MRS. McCHESNEY**
A dramatization of Edna Ferber's Emma McChesney stories.

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"Booms laughter market."—EVE. MAIL.

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With FRED NIBLO as Billy Holliday.

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COHAN & HARRIS Present
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SUNDAY NIGHTS—SOUSA AND HIS BAND.

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This Week, THE BEHMAN SHOW.

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MESSRS. SHUBERT present
RALPH HERZ in
RUGGLES OF RED GAP.
Dramatized by HARRISON RHODES.

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39th St. Near B'way. Phone 413 Bryant. Evgs. 8.15. Mats. Wed. and Sat. 2.15.
EMILY STEVENS in
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SHUBERT THEA. 44th W. of B'way. Phone 8439 Bryant. Evenings, 8.15. Matinees Wed. & Sat., 2.15.
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By FRANZ LEHAR, Composer of "The Merry Widow."

COMEDY 41st, East of B'way. Phone, 5194 Bryant. Evgs., 8.15. Matinees, Tues. and Sat., 2.15.
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CASINO B'way & 39th St. Phone, 3846 Greeley Evgs. 8.15. Mats. Wed. & Sat., 2.15.
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LYRIC 42d, W. of B'way. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20
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THE MUSICAL PLAY **KATINKA**
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

PITTSBURGH, PA., NOTES.

Sam Robinson, manager of the Academy of Music reports good business at all times.

Dave Edwards, treasurer; Carl Northart, assistant, and Geo. Harkins, of the Academy staff, are a busy bunch. George is now considering several good offers to go with the carnivals this season.

Several members of the Victoria chorus are now leading numbers. Among those prominently placed are Elsie Raynor, May Dix, Tina Roth, Dollie Bernard and Babe Lavetta.

Word was received last week from Edna Orsech, who reports that she was well remembered by Santa Claus. Everyone in Jack Reid's Show seems well except popular Lillian Lippman, who has been suffering with a bad cold.

May Dix was again forced to remain in her room several days last week, due to the grippe.

Several very beautiful costumes were worn last week by members of the Victoria Company, being among the large selection of wardrobe just purchased by the management.

One of the best Christmas presents obtainable was presented to Ben Drob, of the Victoria crew, on Christmas morning, when he became the proud father of a bouncing ten pound boy. Ben was in his glory all day, and hurried home 'tween shows to see that the youngster was all right.

The Victoria boys presented beautiful silk umbrellas, initials engraved, to Manager Oberwarth and Director Perry.

Mrs. Oberwarth, wife of the popular manager of the Victoria, returned from the East last week, after an absence of nearly a month.

Manager Kurtzman, of the Gayety, is very popular with local patrons.

Dave Little, formerly treasurer of the Academy, writes that he is about to leave the Benson Players, who have been touring the Western States.

Eddie Smalley joined the Victoria Company last week, after having been confined for some time with typhoid fever. He is doing Dutch, and is meeting with success.

Jack Perry continues meeting with the same success in presenting his burlesques: popular demand made it necesary for him to repeat "Sapho" last week.

The Academy has been doing a nice business the past several weeks, and reports are that things are entirely satisfactory.

The Miles, which formerly operated Loew vaudeville, will change its name to the Pitt, and will re-open with pictures on Jan. 4, under the personal direction of Wm. Moore Patch, of this city. Mr. Patch was formerly connected with the Miles interests.

The Marguerite Bryant Players will move to McKeesport for a stock engagement, after having a very successful season at the Empire Theatre. Manager McTighe, of the Empire, advises he will place his own company in the Empire, and has already secured several well known popular players, among them being W. E. Lemuels and Lois Blair.

At the Variety, last week, the Albert Dwight Players increased their following to some degree, in the splendid presentation of an up-to-date Western drama. Albert Dwight, Nellie Booth, Miss Morgan, Mr. Martin, Mr. Hayes and others continue to please. Irv. Livingstone handles his several roles equally well, while Harriet Phillips, as the old "hag," gave a clever representation of a hard role.

In conversation with THE CLIPPER correspondent, in Pittsburgh, last week, Wash Martin, vice-president of the Heuck circuit, made the following statement

"You can take it from me that there is absolutly no truth in the recent rumors that the Heuck circuit has blown. The Columbus house has been disposed of, but we now have taken over the People's Theatre, in Philadelphia, and I am transferring my show there. In addition to which we have arranged to play in houses in Cleveland, and two in New York, and also the Lyceum, in Washington. Mr. Heuck was in Pittsburgh several days last week, and reports things in pretty good condition."

Manager Sam Robinson, of the Academy, announces that hereafter he will introduce boxing matches every Wednesday night, giving patrons three three round fights without additional charge, and claims to have some of the best talent in the city rounded up.

S. R. O. signs were displayed at all theatres last week for the midnight shows on New Year's Eve.

Duquesne Garden, the newest ice skating rink in this city, just a trifle smaller than the big Winter Garden, which is unquestionably the largest indoor rink in the world, is now in full swing. Roy Schooley, formerly of Canada, is rink manager, while the main enterprise is under the guidance of Messrs. Davis and Miller, of this city. Jos. N. Mackrell, who was formerly connected with the Harris and Alvin Theatres, of this city, is caring for publicity. Business has been exceptionally good.

Indianapolis, Ind.—Murat (Nelson G. Trobridge, mgr.) "Sinners" Jan. 3-5, Edith Thayer, in "The Peasant Girl." 6-8: "Nobody Home" week of 10.

ENGLISH'S (Ad. F. Miller, mgr.)—"Adele" 3-5, "The Yellow Ticket" 6-8, "Potash & Perlmutter" week of 10.

KEITH'S (Ned S. Hastings, mgr.)—Bill week 3: Mercedes, Eddie Leonard and company, Allan Dinehart and company, Tony Hunting and Corinne Frances, the Misses Campbell, Grace Fisher and Lucy Gillette.

LYRIC (Barton & Olsen, mgrs.)—Bill 3-5: Russell Bros. and Mealy, Wilfred Du Bois, Armstrong and Odell, Snyder and Buckley, Elliott and Mollen. For 6-8: Wilton Sisters, the De Winters, Howard and White, Kelly and Galvin, and Hill and Sylvany.

FAMILY (H. G. Argenbright, mgr.)—Bill 3-5: The Malcones, Sartello, Bingham and Thornton, Eddie Bear, Gould and Russell.

MAJESTIC (G. E. Black, mgr.)—Parisian Flirts week of 3.

COLUMBIA (Sam Davis, mgr.)—Columbia Girls week of 3.

COLONIAL, REGENT, ISIS, ALHAMBRA, PALMS, KEYSTONE, NORTH STAR, GARRICK and IMPERIAL, feature pictures.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Mrs. Patrick Campbell, in "Pygmalion," Jan 3-5. Oliver Morosco presents "The Cinderella Man," with Phœbe Foster, 7, 8; Al. H. Wilson, in "As Years Roll On," 10-12; "Kick In" 13-15.

WIETING (Francis P. Martin, mgr.)—Misha Elman 4, Harry Lauder 15.

BASTABLE (Stephen Bastable, mgr.)—Liberty Girls 3-5. The Golden Crooks 10-12.

GRAND (Chas. H. Plommer, mgr.)—Grand Opera House Stock Co. presents "The Little Lost Sister" week of 3. "The Little Millionaire" next.

TEMPLE (Albert Van Aucken, mgr.)—Bill 3-5: "Betting Bettys," Eckert and Parker, Cathryn Chaloner and company, Shaw and Culhane, Jean De Lisle and Teddy Dupont, Valentine's Comedy Dogs, and pictures.

CRESCENT (Wm. M. Brown, mgr.)—Bill 3-5: "The Claim Agent," Jean Irwin, Bunn and Stevens, William De Hollis and company, the Flying Whites, and feature photoplays.

REGENT.—Vaudeville and pictures. Josephine Dunfee, in songs.

STRAND (Edgar L. Weil, mgr.)—Triangle pictures.

ECKEL (E. Cornell, mgr.)—Fox features and Mutual program.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) "Uncle Tom's Cabin" Jan. 2, 3, "Kick In" 4, 5.

CRYSTAL (Fred Cosman, mgr.)—High class vaudeville and tabloid musical comedy.

ELECTRIC (T. C. Schroeder, mgr.)—High class vaudeville and feature pictures.

COLONIAL, ROYAL, EMPRESS and ORPHEUM, pictures.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

ADOLPH ZUKOR DISCUSSES THE PUBLIC—ITS LIKES AND DISLIKES.

FAMOUS PLAYERS' EXECUTIVE PIONEER EXHIBITOR AS WELL AS MANUFACTURER.

CLEAN PICTURE-PLAYS BEST PROPOSITION IN THE LONG RUN DECLARES FILM MAN.

There is no question of more vital importance to the motion picture industry than the very old, but ever new, one—what does the public want? The subject is constantly before the exhibitor and the producer, and it is one which is always open to a difference of opinion. The average exhibitor bases his knowledge of the public upon his personal experience, which must of necessity be circumscribed and limited in its local extent. Therefore his views must be considered as referring to his individual community rather than to the public as a whole.

The producer, on the other hand, must attempt to strike a general average in his films which will approximate the desires of the largest number of persons. His problem is, in fact, an international one, as his product reaches the far ends of the civilized world.

Therefore the opinion of a man who was one of the first owners of motion picture theatres in this country, and is at the same time the organizer of the pioneer feature film producing company, is of peculiar interest at this time. The comprehensive knowledge of the situation which arises from this unique position gives particular force to the opinion of Adolph Zukor, in whom is vested this dual interest. Though it is not generally known, in addition to being the founder and president of the Famous Players Film Company, Mr. Zukor is also a pioneer exhibitor, as he was one of the first exhibitors in New York City, and also owned one of the first chains of photoplay theatres ever formed.

It is apparent, then, that the opinion of this man as to the methods of determining what the public really wants, as against what any one individual producer or exhibitor may think that it wants, can be accepted as being based upon fact and not upon theory.

GAUGING THE DIVERGENT TASTES OF WORLD WIDE PICTURE FANS.

"There is just one way of determining what the public wants," declares Mr. Zukor, "and that is to take the concensus of opinion of as many exhibitors as possible. This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theatres. It is in accordance with this view that the Famous Players receive from the Paramount Pictures Corporation, their releasing medium, weekly reports on every feature that is produced.

"This report covers every section of the country, and a similar index extends to the foreign nations as well. From a careful study of its averages it is simple for the producer to determine exactly what kind of films are well received and those of inferior popularity. There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation.

"Though the exhibitor can, of course, determine his own needs, it is impossible for the producer to accede to the demands of the individual exhibitor. To paraphrase a familiar line, he must meet the greatest needs of the greatest number.

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief. There are those who consistently attempt to foist upon the public a salacious type of film either under the guise of preaching sermons or with frank intention of appealing to the sexes. The temporary success of that style of production has lured several manufacturers to release plays of this sort, but the record of the stage play and of the photoplay prove, absolutely, that the success is merely temporary, and that the releasing of such pictures is poor judgment from a business standpoint. 'In the long run,' clean pictures pay best, whether they are comedies or dramas.

SALACIOUS PICTURES A DETRIMENT TO THE INDUSTRY IN GENERAL.

"That the frankly suggestive is a detriment to the industry as a whole there can be positively no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which they base their arguments.

"Our records show that clean, comedies and the powerful dramas of the better sort are the supreme favorites to-day. The lasting success of films of this type, and the heavy demands for the appearance of the stars in them, prove beyond doubt that the public to-day is getting what it wants. Any new attempt to gauge 'what the public wants' by different standards than those of country wide reports on the successes of the immediate past and of the present, is doomed to failure. As I have said before, it is a physical impossibility to produce films to suit the requirements of any given locality. The standards of measurement must be broad, and there is no possible way in which to make them so except that which has already been adopted.

"Individual reports are also made on the productions, grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn and John Barrymore, and to see at a glance to what type of play they are best received. The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

SOURCE IMMATERIAL—THE PLAY'S THE THING.

"So far as the source of material is concerned, experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adopted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance—has the finished product real screen value? Is it a good photoplay?

"The whole heated argument over this question reminds me of nothing so forcefully as the old conundrum, 'Which came first—the chicken or the egg?' They are about of the same relative importance. For, after all, the only vital thing is the fact that both are here. So long as we have our chicken, our egg and our good photoplay, what difference does it make which came first or from what source the last was drawn?"

A STRONGLY APPEALING COMBINATION IN

"THE OTHER GIRL"

A BIG AUTHOR
AUGUSTUS THOMAS
AMERICA'S LEADING DRAMATIST

A RELIABLE PRODUCER
HARRY R. RAVER
WHO INTRODUCED $2,00 MOTION PICTURES

STARS KNOWN THE COUNTRY OVER
JAMES J. CORBETT
POPULAR HERO ACTOR
PAUL GILMORE
MATINEE IDOL OF MANY SUCCESSES

A STRONG SUPPORTING CAST WITH
WILLIAM MULDOON
FAMED WRESTLER

This Is All Offered in the
First Raver-Thomas Production
6 Parts—300 Scenes and 400 People
275 of the Scenes Are Colored

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RAVER FILM CORPORATION
Room 2402, 110 W. 40th St. - - - NEW YORK CITY

IN AND AROUND WEST COAST STUDIOS.

BY WILLIS.

The Vitagraph Company, which has been making scenes in the snow at Bear Lake, has returned and Producer Sturgeon is now at work on the interiors at the new Hollywood studios. It is the first time that some of the members of his company have seen the new quarters. It seemed very good to be home to all of them.

Anne Shaefer, the Vitagraph actress, known as "Lady Anne" by reason of her many charitable qualities, has received a present from far Norway. It is an album of views with a nice letter from a number of admirers.

"The Battle Cry of Peace" is being shown at the Trinity Auditorium and is entering its second week. On Wednesday night Norma Talmadge, who played the lead with Charles Richman, will have a box party composed of her immediate family, Mr. and Mrs. Gus Inglis, Mr. and Mrs. Frank Woods and Mr. and Mrs. Richard Willis. Miss Talmadge has refused to go on the stage or to speak.

De Wolf Hopper is very proud of the fact that his baby will appear in "Sunshine Dad," in which he is starred at the Fine Arts studios. De Wolf thinks there is nothing like the pictures.

The famous old ship, the *Allen Besse*, which was purchased by the Fine Arts people, will be taken out to sea for some scenes in "Daphne," a starring vehicle for Lillian Gish. The old ship is in nearly as good condition as it was some fifty years ago.

De Wolf Hopper is not to have it all his own way. William Collier Jr. is having a photoplay written around him at Inceville, so there! Willie, Jr. gives great promise as a film actor.

It is hard to know where to find Mr. Ince or his staff these days. Some of them are at Inceville and some at the rapidly arising Culver City studios. The latter are very complete, and add another wonder city to the outskirts of Los Angeles.

The Billie Burke photoplay, "Peggy," is proving a big drawing card at the Majestic Theatre this week. This picture has splendid supporting cast, and one interesting in itself outside of the entrancing performance of Miss Burke. Included in it are Charles Ray, who did so well in "The Coward;" William H. Thompson, William Desmond, who is excellent in a romantic role; Gertrude Claire, Truly Shattuck and Nona Thomas, the latter a rising young actress who will bear watching.

Bessie Barriscale is back at work again, looking much better for her holiday. She has moved to Hollywood.

Just to show what Christmas is like in Southern California, Helene Rosson, the seventeen year old leading woman with the American Company, was photographed in the ocean on Christmas Day. She says it was fine. There was a Rosson re-union in the evening.

In "The Sorry Scheme of Things," being put on at the American, with Harold Lockwood and May Allison in the leads, Miss Allison wears no lower than twenty-seven dresses.

Grace Cunard and Francis Ford are playing together again. In "His Majesty, Dick Turpin" they are again hitting the popular taste for melodrama, with several punches mixed in the action.

There is much sympathy for Sarah Truax, whose mother is much worse again. This did not prevent her appearing in "The Nativity Play," in which another picture actor, Frederick Wilson, distinguished himself.

Myrtle Stedman, of Pallas Pictures, sang at the big *Examiner* charity fete on Xmas night, and Charles Chaplin conducted one of his own compositions. The whole affair was a huge success.

It is announced that the Universal has secured the services of Robert Hilliard to appear in a few features in "his spare time." The price is named at $20,000.

Charlotte Walker is again to be seen at the Lasky studios. She will figure in the play she starred in on the legitimate stage, "The Trail of the Lonesome Pine."

David W. Griffith is back with us again, and will speed up his huge production in which the most expensive and extensive set ever erected will figure.

The Vogue Comedy Company moved last week from the quarters they shared with the Signal Company to the old Oz studios, which have been refurbished and painted. Here Jack Dillon and Rube Miller will make slapstick of the most approved order. Dillon is scoring quite heavily with his one reelers and is quite a find.

On New Year's Eve there was a big housewarming at Culver City to celebrate the new Ince studios.

Hobart Bosworth has left with his company for Tempe, Ariz., to take scenes for "The Yaqui." Several hundred Indians and Mexicans will be employed in the battle scenes.

The Balboa Company continues to make additions to its already large plant. It is astonishing what this company, under the Horkheimers, has accomplished in a comparatively short time. The brothers take it in turns to either manage the studios or be in New York. E. D. is here at present, and is very popular with the working force. "The Red Circle" is approaching completion at the studio.

The Actors' Fund now numbers many motion picture artists in its ranks. A motion picture day will be held some time in February, when it is expected that not only many actors and actresses will contribute in Los Angeles, but that theatres all over the country will add their mite to the general fund. Good business.

OSCAR LUND BRAVES ARCTIC WILDS TO PRODUCE NEW METRO FEATURE.

Metro begins the new year with a rush that bodes well for the coming season, according to an announcement made at the new offices of the corporation at the Longacre Building. Two new directors have been added to Metro's already large staff, and a new star will shine from the Metro firmament, a new leading woman, who later will doubtless achieve stellar rank, will be seen and the initial work has been done on many new and elaborate motion picture productions.

O. A. C. Lund, who has a long line of motion picture achievements to his credit, is one of the new directors, and the first feature he will produce for his new connections promises to be one of the most notable and unusual ever planned for the Metro program. The locale of this feature, which is as yet unnamed, is in the snowy wilds of Labrador, and thither Mr. Lund will go with a company of Metro players, headed by Hamilton Revelle and a very well known leading woman who has been selected, but whose name is as present withheld.

Mr. Lund is now in Portland, Me., whither he has gone to perfect arrangements for this distinctive feature picture. Early this week he telegraphed from that city that he had chartered two ships, with which the Metro players, camera men, etc., will make the trip into the frozen North. One of these vessels will carry the party, and is an Arctic-going ship, capable of withstanding the pinch of the ice floes, which are certain to be encountered North of Newfoundland at this season. The other is an old tramp steamer to be used in staging the photoplay.

BILLY SHERWOOD OWN P. A.

Billy Sherwood, that enterprising young man from "Noo Orleans," is just bound to crash into print. Billy is his own press agent, and seldom a week goes by that the movie editors are not apprised of his activities.

HORSLEY IN COMMAND AT LOS ANGELES STUDIOS.

David Horsley left New York last week for an extended inspection tour of his studios in Los Angeles. Immediately upon his arrival he will assume complete personal supervision of all productions being made, particularly those to be released as Mutual Masterpictures, De Luxe Edition, as it is his desire that these shall be in fact "masterpictures."

Just prior to his departure Mr. Horsley uttered a few remarks about the new Mutual policy, and also briefly covered the arrangements he had made for the production of his early forthcoming Masterpictures, De Luxe Edition.

"I am sure that the Mutual Film Corporation's recently announced policy of expansion as applied to the release of six features every week will be a tremendous success," he said, "as its aims have already been outlined in the trade journals, whatever I might say in that strain will merely be a matter of reiteration. It points a way to greater profit for the exhibitor, which certainly is a desired objective point in the picture business, as far as the exhibitor is concerned, in these particular times.

"There will be a concentrated effort on the part of the Mutual manufacturers to make productions that are 'masterpictures' in every sense of the term. For my part I can conscientiously promise pictures that must be classed as such.

"At this time we have two Mutual Masterpictures De Luxe Edition, productions under way. Each, of course, is in five reels. One is called 'The Bait,' and the other 'Vengeance Is Mine!' The former is a drama of the Northwestern woods, written by Theodosia Harris, chief of my scenario staff, and is to be released Jan. 22. We will feature in this release William Clifford and Betty Hart, supported by an especially engaged cast. A number of the scenes will bring in the Rostock animals, which will work under the training hand of Capt. Jack Sonavita.

STRAND'S SOLOIST SON OF A CELEBRITY.

Son of an exiled former president of Nicaragua, married to a granddaughter of Robert E. Lee, a graduate of West Point, former secretary to the Nicaraguan Legation at Washington, educated in Berlin and Paris. C. Alfonso Zelaya, who will appear as a concert pianist at the Strand Theatre next week, is a most interesting personality.

"The Paderewski of South America" he has been called, but he does not prefer that title. "I do not care to be compared with Paderewski, Hofman or anyone else; I want just to be myself." His musical education has been very complete, and he has only the commendation of good critics, yet he says he never knows when he will give it all up. "I may never play again after this season," he says; "I am young and ambitious, and I have been trained for other things than music."

To see and hear him at his best you must hear him defend his father. "When the Associated Press men met my father they were amazed to find him a cultured, educated, kindly gentleman, for the report published about him in America made him out a bloodthirsty old pirate." Young Zelaya says the inhabitants of Nicaragua and of Honduras are strictly a peaceful people, but they are poor and easily imposed upon when rich men finance revolutions against governments in order to obtain grants of rich lands and resources."

FIT FOR KINGS INDEED, BUT GOOD ENOUGH FOR 500 YAWKERS.

A lot of money must be spent to give the proper atmosphere to a picture where many scenes are laid in homes of wealth. For instance, in the Paths Gold Rooster play, "New York," adapted from the A. H. Woods play of the name, and produced by George Fitzmaurice, there are some bedroom scenes in which are used lace sheets which cost $250. The bedspread is of hand embroidered silk and costs $450. These figures are vouched for as being absolutely correct. Florence Reed stars in the picture.

PARAGON STUDIO COMPLETED.

The new Paragon studio and its adjoining printing plant, at Fort Lee, will be completed this week. It is the largest studio in the East, and the most modern in every detail. Director Frank Crane and the Kitty Gordon Company are already using the new glass building, and three more World Film organizations will be working there in another week or two.

WM. A. BRADY GIVES HIS VIEWS ON "SPOKEN" AND "SILENT" DRAMA.

THEATRICAL AND M. P. PRODUCER OPTIMISTIC REGARDING FUTURE OF BOTH FORMS OF ENTERTAINMENT.

If there is one man more than another qualified to discuss the relation between the motion pictures and the stage, it is Wm. A. Brady, the prolific producer of successful "spoken dramas," and one of the main contributors to the World Film Corporation program. Contrary to many managers and actors who see in the advancement of the motion picture industry a menace to what they are pleased to term "the legitimate stage," Mr. Brady believes that the screen will prove ultimately a great boon to the real drama.

"It is true," said Mr. Brady to an interviewer the other day, "that motion pictures have dealt a severe blow to one phase of the theatrical business, and for that alone we should be duly grateful. I refer to the death of the old No. 1, 2, 3, 4, companies that used to flit about the country perpetrating outrages in the name of histrionic art. Motion picture dramas have taught the public the folly of being buncoed out of $1.50 or $1 to witness a fourth class performance of a big New York dramatic success. No longer can the New York producer, who achieved a tremendous hit at one of the metropolitan theatres with a new play and fine cast, organize half a dozen cheap companies of incompetent players and scatter them broadcast through the land, raking in the dollars on the strength of the wide-spread comment aroused by the original production.

"Of course, this has worked disastrously for a certain element of the theatrical profession. It has been a serious matter for actors of inferior ability, and for those managers whose one idea of their business was to make a killing with a play in one season, a clean up, one grand sweep of every possible dollar. But, after all, these are the least desirable elements in the business, and it will be just as well when they return to the more prosaic occupations for which they are fitted.

"But to attempt to argue that motion pictures have seriously affected the stage in its highest and truest aspect is absurd. This is a boom season throughout the country. Motion picture houses are swamped with patrons, and yet there has been no worthy play or musical entertainment staged this season that has not met with prompt and substantial support on the part of the public. Good plays, well presented, do not fail to-day any more often than before the motion picture was invented. It is merely that the motion pictures have taught the public not to waste its money on inferior theatrical attractions.

"As for the future of the motion pictures, I do not consider myself enough of a prophet to attempt a forecast. But if I have, at any time, a vision of what the future development of this great industry will bring, it is this. I look for a tremendous advancement in the educational aspect of the motion picture. There is no limit to the possibilities of motion photography in the way of disseminating knowledge in a form fascinating to the young and old.

"I also can conceive the day when the motion picture as a distributor of news will run the daily paper a close race in popular favor.

"In the realm of the drama, the motion picture industry has 'only scratched the surface' of its possibilities. Thousands of ingenious minds are concentrating night and day upon mechanical and artistic improvemets, and the great writers of fiction and drama are just beginning to realize that in motion pictures lies a great and fertile field for their imagination and creative power.

"The day of the melodramatic 'thrills' on the screen, with its ship wrecks, train collisions and desperate deeds of daring and peril is rapidly drawing to its close. So, too, is the era of photo-dramatic adaptations of popular novels and old-time plays. Virile and vital dramas of modern life, written by men and women who have given the best of their brain to the study of the possibilities and limitations of the film, are rapidly coming to the fore.

"Some day, soon, perhaps, a mechanical genius will find a way to adapt to the projection machine the principles of the old device through which we used to look at collections of photographs and which used to bring into bold relief the contour of all the objects in the photograph. When such a device comes to the motion picture, and we can get the now missing third dimension, thickness, on the screen, then, perhaps, it will be time for those interested in spoken drama alone to fear the encroachment of the new art."

MOVIE REALISM A LITTLE TOO VIVID FOR RICHMAN.

"To be within fifty feet of an exploding charge of dynamite and black powder sufficient to blow a hundred foot yacht to splinters was the experience I had recently," says Charles Richman, the Vitagraph player, in relating an incident in the filming of "The Surprises of an Empty Hotel," under the direction of Theodore Marston for the Vitagraph Company. The yacht in question was the *Wayward*, formerly the property of a New York millionaire, and the winner of two races to Bermuda.

"I never spent such tense moments in my life. There we were sitting in a launch but a stone's throw away from this yacht in whose hold was enough explosives to—we knew not what.

"Under ordinary circumstances we could have viewed the scene from a distance and later could have sailed into the wreckage and completed that part of the picture, but it was figured that by the time the launch could reach the wreckage from a safe distance the debris would have been swept away and the smoke would have cleared off.

"Not knowing what would happen, we screened our heads with improvised shields of barrel heads and waited with bated breath until Director Marston gave the signal. The dynamite failed to explode the first time, some of the wires had become tangled.

"There is not enough money in the world to have induced me to go aboard that yacht with that deadly charge of dynamite waiting for the spark to set it off. Herman Rottjer, the Vitagraph explosive man, boarded the yacht as nonchalantly as though he were going to lunch, and straightened out the tangled wires.

"Again we held our breaths and sat with eyes glued to the handsome yacht riding on the waves before us. Again Marston gave the signal.

"There was a terrific explosion, and the yacht seemed to fall apart and dissolve itself into a huge column of splinters. It was fortunate for us that there was so much dynamite used, for none of the missiles that struck our shields was large enough to do any damage. Before the rain of debris had stopped and the smoke had cleared away, our launch headed to the spot where the yacht had been, and we completed the picture.

"It will be small wonder if our acting on the screen does not show the relief we felt at coming unscathed through as thrilling an experience as I ever want to have."

The picture in which the yacht explosion occurs is in the four-part drama, "The Surprises of an Empty Hotel," written by Archibald Clavering Gunter and featuring in the production with Mr. Richman, Arline Pretty, William Dunn, Leo Delaney and Ethel Corcoran.

WORLD FILM TO OPEN STUDIO IN CUBA.

With the announcement of the departure at an early date of Clara Kimball Young and company for Cuba comes the news that Lewis J. Selznick, vice president and general manager of the World Film Corporation, has completed plans for the establishment in that island of a great studio and general picture plant to be known as the World Film's tropical annex.

Negotiations have been closed for the long lease of large sections of land near Santiago and the Dykeri mine district. The property includes long stretches of sea coast, many acres of dense jungle and cane fields, and every possible variety of tropical settings. The sea coast included in the World Film holdings, ranges from flat, sandy beaches to cliffs of the most rugged and massive character. At points along the sea front the full force of the Atlantic sweeps in majestically in great rollers of green and white, while at other points are quiet lagoons of still water many feet deep, but so translucent as to permit the taking of motion pictures from above, in which the figures of divers and submerged wrecks can plainly be seen.

"It has long been a pet project of mine to establish a tropical annex for our studios," said Mr. Selznick, in announcing the new plan. "Many pictures involve scenes of a tropical character, and, in addition, it is impossible to take the exteriors of any picture during the Winter months in this climate, except those demanding just such settings as we have here. I feel that the cost of sending companies especially to California and Florida, and transporting them back to Fort Lee to complete the interiors of their pictures could be greatly reduced by establishing a permanent place in a climate permitting work of all kinds throughout our Winter months.

"We secured the lease to the Cuban property at a remarkably low figure, and the architectural plans for the studio and living quarters for the company and working force have been passed upon. The work of construction will begin this month. It is our purpose to use the Cuban studio for many of our Winter productions. It will be large enough to accommodate at least three companies at a time. On our property are locations available for almost every sort of scenic environment, from mountains to sandy beaches.

"Before closing with the Cuban property owners, our scouts visited Jamaica, but found conditions there impossible for the proper and prompt production of motion pictures. Aside from the climatic obstacles, such as the frequency of violent storms and peculiar atmospheric conditions, that has a tendency to befog the film, the severe restrictions of the British Government since the war began has so hampered one of the producing concerns now attempting to complete a picture in Jamaica that we quickly decided in favor of Cuba."

MARY MILES MINTER MAKING ANOTHER METRO DOWN IN SUNNY FLORIDA.

Howard Truesdell, who has been associated with Charles Horan as assistant director at the Rolfe studio, is already at work on a new Metro production as co-director with Fred Balshofer, which will be made by the Quality Pictures Corporation. Mr. Truesdell has had a long and varied career on the speaking stage, and since he went into motion pictures has made an exhaustive study of their making. He is fortunate in being associated with Mr. Balshofer in his first picture as a full-fledged director. Mr. Balshofer is one of the few who can, in every branch of the business, qualify as an expert. Mr. Balshofer's last Metro feature was "Rosemary," in which Marguerite Snow is starred.

Mr. Truesdell and Mr. Balshofer will go to Northern Maine to make the exterior scenes, where scores of thrilling and exciting situations, including a chase by a pack of ferocious timber wolves, and a hand to hand fight with a bull moose will be photographed. The production is still unnamed, but will be made by the Quality Pictures Corporation for the Metro program.

Mary Miles Minter, who is in St. Augustine, where she has just completed the final scenes in "Dimples," a five part Metro feature, released Feb. 1, will begin work immediately upon another feature production, "Love Triumphant." The exteriors of this feature will be made in Florida, and a majority of the strong supporting cast that appeared with Miss Minter in "Dimples" will remain to work in the new picture. Thomas J. Carrigan, her new leading man, will be featured in "Love Triumphant," with Miss Minter.

CHANGE IN RELEASE DATE.

"Vengeance Is Mine!" a five reel David Horsley production, with Crane Wilbur, will be released as a Mutual Masterpiece, *de luxe* edition, production on Jan. 31 instead of Jan. 26, as originally announced.

The date for the release of "The Bait," the first Mutual Master-picture, *de luxe* edition, of Mr. Horsley's remains as first scheduled—Jan. 22.

Joseph Byron Totten, Essanay director, is enjoying his first visit to New York in five years. Totten is putting on features for Essanay from scenarios by Harry Sheldon, the playwright.

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PERTINENT PARAGRAPHS ABOUT PICTURE PLAYERS.

Maurice Tourneur, vice president and general manager of the new Paragon Films, Inc., achieved fame as a painter before he went on the stage, and this artistic ability frequently stands him in good stead in his work as a motion picture director.

For instance, in "The Genius," the feature by George Beban, starring the author, which M. Tourneur is just completing at Fort Lee, several of the more important scenes are laid in an artist's studio in Paris. M. Tourneur himself painted the portrait of a woman in the nude, which John Davidson, as the artist, is supposed to paint.

It is said to be a work of art. He also essayed to paint the miserable daub which Pierre (Beban), "the genius," is supposed to paint. He tried again and again to make it amateurish enough and could not succeed, whereupon the actor-author was called upon to do it. He did not experience the same difficulty.

Joseph W. Smiley, chief director for the Ocean Film, has gone back to Savannah, Ga., in search of steadier weather for the exteriors of "The Fortunate Youth," by W. J. Locke, the celebrated English author, his second Ocean feature.

While there he hopes to add to his great collection of pistols and revolvers, as there is in that city another collector of the small firearms. The walls of Mr. Smiley's Riverside Drive den are hung with several score of the oldest and rarest specimens from all parts of the world and of all periods.

Waldo Walker, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker has had a varied career, starting out as a newspaper and magazine writer. He "broke into" the *century Magazine* with his first story while a student at the University of Chicago, and subsequently contributed to various Eastern magazines, being perhaps best known for his "Green Book" series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of "Bailey Lane."

At college Walker was a member of the Dramatic Club of the University of Chicago, and appeared in both amateur and professional theatrical productions. At night he worked as manager of the Chicago Telephone Company, and on leaving college his employers induced him to abandon an artistic career by appointing him day manager of the North Side exchange. Unable, however, to resist the lure of the footlights, Walker returned to the stage, going out with the Eastern road company of "A Stubborn Cinderella," the musical hit of a few seasons ago.

After various engagements, and also further excursions in the newspaper and magazine field, he came to the Pacific Coast and went into the motion picture field by becoming connected with the Morosco film offices. Waldo Walker has made many friends in the business during his short career in filmdom, and receives the hearty well wishes from all. His first work as assistant director commenced with the production of the Anna Held subject, "Madame le Presidente."

One of the most valuable Christmas presents which Pauline Frederick received was a handsome Moorish vase which was sent to her by a wealthy collector of Oriental rugs and vases. But the value of the gift for the Famous Players star consisted in the accompanying note, which declared it to be a spontaneous tribute to her wonderful work in "Bella Donna."

One of the first steps taken by Tom Terriss in arranging for the material expansion of the Terriss Film Corporation during the coming year was the engagement of Frank G. Kugler, who will be associated with the actor-director in the producing department of the company. Because of his long and wide experience in the photographic department of the film industry, Mr. Kugler will also have charge of the Terriss camera forces.

Kugler is best known in this country for his masterly photography of the principal Fox features, with Directors Edgar Lewis and J. Gordon Edwards. He is responsible for the superior cinematography of "The Nigger," "The Plunderer," "Samson," "The Thief," "The Rondman," "Should a Mother Tell," "The Galley Slave," "A Gilded Fool," "The Greyhound," "Capt. Swift," "Northern Lights," "The Ordeal," "The Banker's Daughter" and many others. Mr. Kugler was extensively engaged in the motion picture business for himself in Europe. He has made many inventions to aid the motion picture camera and has developed many of the most telling light effects. He was with the Edison Company for three years.

Robert Warwick, the World star, was for several years the middleweight amateur champion of the Olympic Athletic Club, in 'Frisco. He still keeps in shape by boxing four rounds three times a week, at a local gym. Bill collectors and book agents, please take notice.

There was great excitement in Monterey, Cal., when the American company headed by Harold Lockwood, visited the historic city to film some scenes in "The Other Side of the Door," a five reel American contribution to Mutual Masterpictures, De Luxe Edition. The picture is the film version of the famous novel by Lucia Chambrelain, published by the Bobbs-Merrill Company. Assistant Director Jack Halloway added atmosphere to the production by literally "digging up" an ancient street car at the Presidio. The thing was built in 1840, in San Francisco, and when Jack discovered it, it looked hopeless. But negroes cleaned the old car up, put wheels on it and painted it, until it was found exactly to fill the bill.

The little old car of decades gone by once more rolled over the rails, drawn by horses as in the days when it did actual service. The car was built to carry eight people, and wrinkled inhabitants of Monterey informed Mr. Halloway that the ancient vehicle, in its time, has carried Spanish noblemen, various Mexican presidents and innumerable senoras and senoritas famous for their beauty. Gosh, I'll bet that old street car has nothing on some of those "ancient vehicles" running daily through several of New York's busiest downtown streets.

The number of persons who are willing to do almost anything to break into motion pictures is past counting. Here is one who wants to "drop in" the business, and in the further parlance of the street, stands ready to "sell motion pictures." Comes one Theodore Finkelstein, of No. 659 Hinsdale Street, Brooklyn, N. Y., who writes Lewis Hooper, casting director at the Rolfe-Metro studio, as follows:

"My Dear Mr. Hooper: I want to be the first man to jump off the Woolworth Building in a parachute, and I want your advice, if you will be kind enough to advise me. What I want to know is how to go about it. That is, to notify different film companies, and who to see. Also what price to charge. You will greatly oblige me by sparing me some of your valuable time."

Tom Terriss has engaged Joseph Baker, formerly an actor and director with Vitagraph, Eclair and Peerless, as his personal assistant in the staging of the 1916 Terriss film productions. Mr. Baker played opposite Emma Dunn, in "Mohter," and opposite Mary Nash, in "The Unbroken Road." He was also prominently cast in "The Marked Woman" and "The Dancer and the King." He was two seasons with Annie Russell, in "Mice and Men," and three years in stock with Harry Davis, in Pittsburgh. He is also a fine violinist. Now what has that to do with Joe's forthcoming picture producing activities?

Mary Pickford has been requested to endorse every conceivable article of wearing apparel and innumerable toilet articles, all of which she has invariably refused to do, but the little star thinks that the limit was reached the other day when she was urged by one of the largest milk distributing concerns in the East to lend her name and face to the exploitation of a new brand of condensed milk.

William F. Russell diplomatically let it be known that he had added a six foot cozy corner bench to the living room of his ranch at Santa Barbara, with the satisfying result that a Christmas shower of sofa pillows arrived to make the qualification "cozy" a true one. "When in need, say so," is a motto in which this American Film Company lead now has explicit faith.

Showing the interior of a theatre while a performance is going on has never been done quite as realistically as Oliver Morosco does it in his forthcoming production, "The Tongues of Men," says that veracious young politician and press agent, Pete Schmid.

For the scenes in the picture where a grand opera company and a grand opera *premiere* audience go through their respective paces, Morosco loaned his producers no less a house than the Morosco, the showgoing centre of Los Angeles, and reputed to be the handsomest theatre on the Pacific Slope. The lusight these scenes accordingly gives the public to penetrate the professional secrets of the stage is unique.

How star actresses and opera divas act and fool as they stand in the wings awaiting cues for their entrances and arias; how managers are required to maintain a supreme grade of diplomacy to keep harmony among their temperamental children; how the jewelled tiara and opera gowns of the famous "diamond horse shoe" appear from the footlights; how a musical director waving his baton thrills his singers to new flights by facial expression and encouragement, is a thing little dreamt by watching his impassive back—all these are shown in fleeting succession.

This stage atmosphere of "The Tongues of Men" is unusually well done, but at that it is but a part of the comedy's cycle. It but supplements the even more vital excitement shown by the parishioners of St. Martins-in-the-Lane over the romance that has developed between their good looking young rector and the sensational grand opera prima donna with whom he has become acquainted through denouncing one of her "bareback" performances. Constance Collier is starred in the feature.

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TIMELY PICTURE TOPICS.

ALEX. E. BEYFUSS CALIFORNIA M. P. CORPORATION EXECUTIVE IN NEW YORK.

Alex. E. Beyfuss, vice president and general manager of the California M. P. Corporation, arrived in New York from San Francisco a week ago, and is located at the Ritz-Carlton Hotel. He brought with him across the continent what the members of the concern he represents consider is the most important motion picture production they have ever made, and which is said to be the best and most absorbing work of the famous little star, Beatrix Michelena.

The picture is "The Unwritten Law," and is the second of a new series of master film dramatizations, of which "Salvation Nell" was the first.

According to those in the know, it exceeds the brilliancy and effectiveness of "Nell" by a great margin.

"The Unwritten Law" represents two months of effort of the California M. P. Corporation. It was written by Edwin Milton Royle, author of "The Squaw Man," and prepared in scenario by Captain Leslie Peacocke. This picture play, declares Mr. Beyfuss, is the unhurried, untimed work of a perfect organization.

Mr. Beyfuss has been quietly observing and assimilating conditions as they exist in the releasing and distributional markets of the past week, and now announces the object of his journey, which is to discover the best way to market his concern's pictures, and to remain in the background himself, a gloomy contrast to the scintillating star he offers in the second big film of the California concern.

"JUST GOOD PICTURES"—CAL. M. P. CORP. MOTTO.

Two of the sensational episodes in "The Unwritten Law" are a terrific fire scene and a court room situation, in which Miss Michelena's emotional talents are markedly in evidence.

The California M. P. Corporation, as represented by Western capital and youthful energy, came into the producing field over a year ago. They have been satisfyingly successful.

Their multiple reel features more than prove seriousness and ambition, and their modest advertising announcements and dignified exploitation material compel admiration.

The California executive has no far-fetched ideas and refuses to be quoted as to "what he thinks of conditions in the trade." He believes simply that good pictures from the standpoint of direction, photography, cast and story are, and always will be, in demand, and will make a fair profit for the exhibitor. All of the California Motion Picture Corporation productions have made money for exhibitors, and include, besides "Salomy Jane," "Salvation Nell," "Mrs. Wiggs of the Cabbage Patch," "Mignon" and "Lily of Poverty Flat."

MARIE DORO STARTS WORK ON "DIPLOMACY," SARDOU'S MASTERPIECE.

Marie Doro, whose marriage to Elliott Dexter was announced recently, returned to New York this week from Los Angeles, and is now in the Famous Players studio, at Fifty-sixth Street, engaged in the production of that company's adaptation of Sardou's celebrated play, "Diplomacy," in which she is to star shortly. Mr. Dexter has been engaged to appear in the production with Miss Doro, playing Julian Beauclerc, the role which he enacted on the stage in the revival of the play at the Empire Theatre last year when Miss Doro costarred with Blanche Bates and William Gillette.

It is especially fitting that Miss Doro and her husband should make their first appearance together, since their marriage, in this Famous Players production, as it was while playing in "Diplomacy" on the stage that they first met, and it was while both were making their respective screen debuts under Famous Players auspices that the romance developed.

PLOT OF "DIPLOMACY" POSSESSES ELEMENTS OF TIMELY INTEREST.

"Diplomacy," a story of international intrigue and of diplomatic complications, is particularly timely at present since the actual events of the last eighteen months show how very possible is every detail of the action. Paris is the scene of the play, most of the action of which transpires in the British Embassy. Julian Beauclerc, who is newly appointed to the British diplomatic service, goes to Paris, where his brother, Henry, is secretary of the legation. Julian has fallen in love with Dora, at Monte Carlo, and marries her just before departing for Madrid, where he is to be stationed.

The Comtesse Zicka, who has been in love with Julian, is a Russian in the employ of the German Government as a spy, working in co-operation with Baron Stein. Jealous of Dora, she determines to steal valuable information and to so arrange matters that the evidence shall point to the guilt of the innocent girl. After stealing some military plans, she persuades Dora to write a note to the Baron, into which she slips the stolen documents. By a ruse she contrives to get the note into the hands of Henry and Julian, who have no alternative but to suspect Dora.

Julian denounces his wife as a spy, and determines to leave Paris alone in the morning, but the Comtesse calls at the embassy and Henry notes a remarkable resemblance between the perfume on the note and on a newspaper which the Comtesse has been reading. With this clue upon which to work, he finally forces a confession from Mme. Zicka, and clears the name of Dora.

Miss Doro's wonderfully sympathetic interpretation of the role of Dora, in the stage presentation of the play, won the comment from one of the New York dramatic critics that "it is Marie Doro who is the star of all stars in the play." The scene in which she won the greatest distinction, and for which she was universally praised, was that in which her husband accuses her of being the spy and then believing her to be guilty, begs her to confess to him so that he may shield her. It is a tremendous situation in which Miss Doro is called upon to portray fear, anger and hatred as she realizes the terrible position in which her husband's lack of faith has placed her.

Those who have seen Miss Doro in her previous Famous Players-Paramount productions, "The Morals of Marcus" and "The White Pearl," are best able to realize that her silent interpretation of Dora will lose nothing of the artistry and power of the role.

(*In answering ads, please mention* CLIPPER.)

CRANE WILBUR, AUTHOR.

"Crane Wilbur wrote the scenario for 'Vengeance Is Mine!' and of all the scenarios he has written to date, this, I think, is the best. Mr. Wilbur contributed most of the stories used in the releases in which he appeared to date, so when it is said that 'Vengeance Is Mine!' is his best, something truly exceptional may be expected. His earlier efforts can be used for comparison. Aside from the strength of the moral in the story conveys this production should be interesting for the many novelties we will introduce. For instance, subtitles will be practically done away with, and instead we will use flashes of newspaper heads, etc. There are many other twists from the beaten path, and all in all, I think whatever enthusiastic predictions we make will be fully realized.

"Mr. Wilbur will be featured in 'Vengeance Is Mine!' and is also to be supported by a specially selected cast, many of them very well known people. This production is to follow 'The Bait' in schedule, Jan. 31 having been chosen for the release date.

ALL FEATURE AGENCY BOSTON OFFICE.

The All Feature Booking Agency, which controls the State rights for a number of Griffith productions, and has been booking them direct to Greater New York and New England theatres from its New York office, has just opened an office in Boston, to take care of the New England territory.

In addition to the Griffith features, which include "The Escape," "The Avenging Conscience," "The Battle of the Sexes," and six other subjects, with casts which include the same players appearing in "The Birth of a Nation," the All Feature Booking Agency will book four five reel Pawnee Bill features, produced on Major Gordon W. Lillie's buffalo ranch in Oklahoma, and also the new Sarah Bernhardt features, showing the famous actress in private life at her Summer palace on Belle Isle, Brittany, entitled "Sarah Bernhardt at Home," and "Right Off the Bat," in five parts.

Harry K. Bain, formerly manager of the Continental Exchange, of Seattle, and recently manager of the All Feature's New York office, will have charge of the new Boston exchange, assisted by Harry Jewel, well known in Boston film circles.

MUTUAL PICTURES
VOGUE
COMEDIES
SAMMY'S SCANDALOUS SCHEMES
-a TWO-REEL WONDER-WORKER
Released Week of DEC. 27TH
AN INNOCENT CROOK
-a Laugh in Every Scene. Two Reels
Released Week of JAN. 3RD.
VOGUE COMEDIES ARE
EXCLUSIVE FEATURES ON THE
MUTUAL PROGRAM. BOOK THEM!

STOCK.

(Continued from page 18.)

KEITH'S BRONX STOCK CO.

New York City, week Dec. 27.

Last week at this popular theatre was "Richardson Week." Perhaps we'd best explain. It's a well known saying among stock actors and actresses that "we can't *always* be good. *Some* weeks we're bound to be bad." Last week was Richardson week.

"Uncle Tom's Cabin" was the bill, but the Keith Players, as a whole, didn't add any laurels to their collection of Christmas holly. Walter P. Richardson, who, undoubtedly, ranks with the best of stock leading men, played father's brother Tom. To begin with, Mr. Richardson's make-up was entirely too light; later on he lost some of it. He had the same trouble with his dialect.

Walter Marshall was the Simon Legree. Mr. Marshall also had trouble with his dialect.

Albert Gebhardt, as Geo. Harris, was made up too heavy. An octoroon is but an eighth colored. He played it fairly well. Herman Gally, as St. Clair, was stagy and unnatural.

Margaret Fielding, as Topsy, got many laughs, but didn't appear to be at ease, which naturally had a tendency to enterfere with her performance.

Georgia Mai Fursman did excellent work as Eva. Joseph Hyland was capable as Phineas Fletcher, and Luella Morey naturally gave a good account of herself as Ophelia and Cassie.

The bright spot in the play was the Marks of Fred C. House. He was the Marks of tradition, and played it not only humorously, but legitimately, as well.

The rest of the characters were fairly well sustained.

The version used was melodrama, pure and simple. Possibly the Harkens and Barbour script, which is legitimate drama, might have brought forth better work from the players.

"Uncle Tom" did credit to Director R. G. Edwards from a production standpoint. He had everything from the ice floes to the bloodhounds.

This week, "Along Came Ruth," and with her Frances McGrath, the new leading lady, opening Jan. 3. Many happy returns to Miss McGrath.

Le Roy.

MARGARET BRYANT PLAYERS.

"Human Hearts" was the farewell offering of the Marguerite Bryant Players at the Empire, Pittsburgh, last week. Miss Bryant was especially charming in the role of Ruth Larkins. Edward Lorenz was an ideal Tom Logan. He looked and acted the role well. Jem Mason, the tramp, was played in a most capable manner by Charles Kramer. Wm. J. Florence was an excellent Fred Armsdale. Frank McHugh was a decided hit as Jimmy Logan. Matt McHugh was splendid in the character role of Mose Jones. L. Rufus Hill was capital as Governor Markham. Rose Adelle, as Jen Logan, did good work. Mrs. Logan was played well by Mrs. Ed. McHugh. New Year's Day will see the close of the Marguerite Bryant Players at the Empire, which will go down as the first successful stock company at this theatre. The company will return to McKeesport, Pa., where it has before played for two solid years.

IT HAPPENED IN NEWARK.

Clifford Stork, of the Brownell-Stork Stock Co., now located at the Orpheum Theatre, Newark, reminded us that Charles Dingle, whose engagement was recently announced, was the fourth leading man of stock companies in Newark in the past few years who have acted just like that.

The previous victims were: Coulter Brinker, to Una Abell; Carlton Macy, to Maude Hall, and Clifford Stork himself, to Mabel Brownell. In justice to Mr. Stork, we must admit that Miss Brownell doesn't appear to have any regrets.

CHRISTMAS ON THE INGRAM SHOW.

The Francis M. Ingram Co. spent Christmas at Guthrie Center in the good old fashioned way. Bert Anderson, who has been with the Ingram Co. for five years, was Santa Claus, and in behalf of the company thanked Mr. and Mrs. Ingram for a long, happy and prosperous season. The roster: Bert Anderson, Eugene McDonald, Mr. and Mrs. Billy Ireland, Larry Johnson, Mr. and Mrs. Oleson, Adam Funk, and Mr. and Mrs. Ingram.

ALONG CAME Frances McGrath, the new leading lady at Bronx, New York, Jan. 3.

BROWNELL-STORK CO.

Orpheum, Newark, N. J., Dec. 27-Jan. 1.

If the hustling bustling city of Newark does not take up Mabel Brownell and her associate players, and appreciate and patronize them according to their worth, then Newark needs a municipal doctor to see what ails "her."

The new company inaugurated its season Christmas Day, and was warmly greeted by a large audience. That Miss Brownell was pleasantly remembered was evidenced by the profusion of floral offerings that were bestowed upon her.

Of "Kick In," an unusually smooth performance was given. Not only smooth, but an extraordinarily good one, and excellently cast. Miss Brownell, as Molly, gave a splendid performance. It was our first opportunity to see this little lady, and we hope to see her often.

R. Leigh Denny, as Chick Hewes, gave a careful interpretation of an arduous role. At times his enunciation was faulty and had a tendency to interfere with his best efforts. A minor fault.

Hallett Bosworth, as Commissioner Garvey, was satisfactory. William Balfour, as Jack Diggs, sang his lines instead of reading them.

Robert Middlemass made "Whip" Fogarty a real flesh and blood character. Mr. Middlemass handled the role with rare skill and the utmost naturalness. Indeed, this is but faint praise.

Anna Reader, as Myrtle Sylvester, likewise did very well, and Enid Morel, as Daisy, left nothing to be desired.

Tom J. Evans did excellent work as Charley Cary, a dope fiend, a most difficult role, calling, as it did, for lights and shades continually. In none of these was Mr. Evans remiss.

Margaret Dills played Memphis Bessie to the letter, and James R. Garey made the small part of old Tom stand out distinctly.

That sterling artist, Kate Mayhew, essayed Mrs. Halloran, a delightful, motherly old Irish lady. Miss Mayhew didn't seem to be acting at all. She furnished many of the laughs of the play, and always legitimate ones. An art in itself.

This week, "Under Cover," with "Seven Keys to Baldpate" underlined for Jan. 10. *Le Roy.*

THE PLAY'S THE THING.

Come Unto Me said The Parish Priest to the Two Orphans at the Old Homestead about Five Nights Ago. It's the Easiest Way, said Cinderella the Night Before Christmas. You Know What Happened to Mary.

Just then Jack and the Beanstalk, who had been Under Cover, saw The Grafters, who were on their way to Peaceful Valley Hunting for Hawkins at Shore Acres. Seeing Maggie Pepper, they inquired politely if there was any Help Wanted to put on her Green Stockings. Then came The Revolt.

COMPLIMENTS OF THE SEASON.

Le Roy acknowledges holiday greetings from R. G. Edwards, Luella Morey, Jack Roseleigh, Velma Virginia Whitman, Evelyn Watson and Margaret Tebeau.

Many thanks, girls and boys. Same to you, and many of them.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Auditorium Stock—Kansas City, Mo., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Broadway Players—Ogden, U., indef.
Burbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Brownell-Stork Stock—Newark, N. J., indef.
Broadway Quality Stock—Rochester, N. Y., indef.
Bryant, Billy, Stock—Portland, Ind., 3-8.
Craig Stock—Castle Sq., Boston, indef.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Dailey, Ted, Stock—Zanesville, O., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Emerson Players—Lowell, Mass., indef.
Forsberg Players—Lancaster, Pa., indef.
Empire Players—Empire, Pittsburgh, indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bk'n., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Galvin Players (A. H. McAdams, mgr.)—Akron, O., indef.
Gordinier Bros.' Stock—Poseyville, Ill., 3-8.
Hyperion Players—New Haven, Conn., indef.
Hamilton Stock—Gloversville, N. Y., indef.
His Majesty's Players—Montreal, Can., indef.
Hall Stock—Casino, Washington, indef.
Harkins, W. S., Players—St. John, Can., 3-8.
Haines-Wilbur Stock—Northville, S. Dak., 3-8, McIntosh 10-15.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Lester Lonergan Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Marion, O., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Maher, Phil, Stock (Phil Maher, mgr.)—Lancaster, O., indef.
MacCurdy, James Kyrle, Players—Gotham, Bkln., indef.
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., indef.
Malley & Dennison Stock—Lawrence, Mass., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Youngstown, O., indef.
Melville's Comedians—Little Rock, Ark., indef.
Machan's Associate Players—Leamington, Can., 6-12.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Belleville, Ont., Can., 3-8.
Maxwell Stock (C. M. Maxwell, mg.)—Crooksville, O., 3-8, Gloster 10-15.
Murphy's Comedians—Lodi, Cal., 3-8.
North Bros.' Stock—Omaha, Neb., indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., indef.
O'Roark, Jane, Players—San Diego, Cal., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Princess Players—Tampa, Fla., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Park Stock—St. Petersburg, Fla., 3-15.
Shubert Stock—Milwaukee, indef.
Sherman Stock—Racine, Wis. (first half), Gaiety, So. Chicago (last half), indef.
Sherman Stock—Aurora, Ill. (first half), Elgin (last half), indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Stanley, Arthur, Stock—Duquoin, Ill., 3-8.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Trumbull Players (Lawrence R. Trumbull, mgr.)—Clayton, N. Y., 3-8, Pt. Leydon 10-15.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wakefield Players—Birmingham, Ala., indef.
Whitney Stock—Saginaw, Mich., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Pocahontas, Ia., 10-15.
Wesselman-Wood Stock (Billy Young, mgr.)—Plainview, Neb., 6-8, Battle Creek 10-12, Meadow Grove 13-15.
Yonkers Stock Players—Warburton, Yonkers, N. Y., indef.

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(IF I WERE ON THE STAGE)
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Schiller Building, - Chicago TOM QUIGLEY, Manager
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BOSTON.

The New Year starts out with a list of attractions that ought to influence the most exacting playgoer. It has been some time since such a variety has been offered.

PARK SQUARE (Fred E. Wright, mgr.)—Rol Cooper Megrue's romantic war play, "Under Fire," opens this week. Because of the magnitude of the scenic effects the first performance will take place Jan. 4. The principal characters will be played by William Courtenay, Frank Craven and Violet Heming.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"Town Topics," now under the direction of the Shuberts, will commence a limited engagement, 3. Lauder's second and last week was even bigger than his first.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Second and last week of John Drew, in "The Chief." A notable revival of "Macbeth" will be at this house 10, as the first of a series of Shakespearian productions by James K. Hackett and Viola Allen. The engagement is for a fortnight.

TREMONT (Jno. B. Schoeffel, mgr.)—Julian Eltinge, in a new play, is always a prominent event in this, the city of his birth, and last week proved no exception when he appeared in "Cousin Lucy." This is the second and final week. Henry Miller and Ruth Chatterton, in "Daddy Long-Legs," follow.

PLYMOUTH (Fred E. Wright, mgr.) — "A Full House" is in its second week.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.) — Third week of Montgomery and Stone, in "Chin-Chin." The audience has taxed the capacity of the house at every performance thus far.

MAJESTIC (William Shubert Co., mgrs.)—"The Only Girl" is in its third week.

YE WILBUR (Wilbur Theatre Co., mgrs.)—Eugene Walter's play, "Just a Woman," closed its local engagement Jan. 1. "The Land of the Free" is the current card.

CASTLE SQUARE (John Craig, mgr.)—The Craig Players began, Dec. 24, a holiday production of "The Circus Girl," which is one of the best pieces in the company's repertoire.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Big audiences attended the performances of Rose Sydell's London Belles and Johnnie Weber, in "Dinkies' Honeymoon," last week. The popularity of Johnnie with burlesque audiences, and the reputation of Miss Sydell's productions are enough to assure large audiences. Current week, the Tourists.

GAIETY (George R. Batcheller, mgr.)—Jack Singer's Behman Show, headed by Lew Kelly, was here last week with a bill of burlesque and specialties, which was superior to any bill offered before by the company. The company was about the same as last season. Irwin's Majestics week of 3. Rosey Posey Girls to follow.

HOWARD (George E. Lothrop Jr., mgr.)—Week of 3: Tango Queens Burlesquers, Maori Sisters and company, Green, McHenry and Deane, Marshall and Tribble, Wilson and Barry, Great Beaudoin and company, Leslie Thurston, and Norman. Broadway Belles is the incoming burlesque organization.

KEITH'S (Robert G. Larsen, mgr.)—Week of 3: Florence Roberts and company, Frederick V. Bowers, Marshall Montgomery, Charlie Grapewin and Anna Chance, Maryon Vadie and ballet of dancing girls, Lady Sen Mei, Haydn, Borden and Haydn, John O'Malley, and Myrl and Delmar.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 3-5: Veo and Lynn, Scott and Markee, Chauncey Monroe and company, Three Alexes, Broadway Trio, and two to fill. For 6-8: Redding Sisters, Weber and Day, Tyler and Crollus, Anderson and Burt, Geo. McFadden, the Cromwells, and one to fill.

LEOW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 3-5: Wood and Mandeville, Weber and Day, John T. Doyle and company, Edith Helena, Cunningham and Clements, and two to fill. For 6-8: Morris and Wilson, Ronair and Ward, Clark Silvernail and company, Frank Westphal, Three Alexes, and two to fill.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 3-5: Marcus Musical Comedy Co., in "Hotel Topsy Turvey;" McLain Sisters, Juggling Nelson, and Daly Serenaders. For 6-8: Marcus Musical Comedy Co., in "Izzy's Job;" Eastman and Donovan, Johnny Bell, and Daly Serenaders.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Eugenie Le Blanc, the Wartanos, Alf. Ripon, "Fashion Show," Copeland and Payton, Marco Twins, and special features in the moving picture line.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Week of 3: Three Kundlis, Henry J. Kelly, Dick Bernard and company, McIntosh and Musical Maids, McDermott and Wallace, and others.

BIJOU (Henry E. Gustin, mgr.)—Feature pictures and grand opera soloists. A string orchestra supplies the music.

BOSTON (Francis J. Ferguson, mgr.)—Triangle feature films, soloists, and Caroline Nichols Fadette Orchestra.

VAUDEVILLE AND PICTURES: Modern, Shawmut, Park, Fraklin Park, Old South, Washington, Scenic Temple, Star, Unique, Comique, Hub, Premier, Winthrop Hall, Apollo, Harvard, Gem, Day Square, Cobb, Back Bay, Fenway, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Beacon, Huntington Avenue, Crescent Gardens and others.

OLYMPIC TRIO.
With the Monte Carlo Girls.

NOTES.

PRACTICALLY all the managers of the local theatres remembered their employees day before Christmas, with gold pieces and other useful gifts.

FRED E. WRIGHT, manager of the Plymouth and Park Square theatres, learned on the morning of Dec. 24 that he is just as popular with the attaches of those two houses as he is with the patrons who frequent them. When he entered his office at the Plymouth he found his desk covered with flowers. In the centre stood a large mahogany clock. On the clock was a card which read: "To Mr. and Mrs. Fred E. Wright, from the Employees of the Plymouth and Park Square theatres. May its revolving hands indicate only minutes of pleasure and happiness and its chimes be sweet recording echoes of joy to you and yours."

AT WALDRON'S CASINO, after the evening performance of Dec. 24, the stage was set for the annual Christmas celebration, which Charles H. Waldron, the owner and proprietor, gives to the company playing the house at this period, and the house attachees. The joysome affair really began at midnight, and merriment and good cheer marked the ensuing hours. Tables were placed on the stage, and a banquet of the first order was served. In the rear stood a Christmas tree, and it contained presents for everyone. The Bostonian Burlesquers, which, by the way, is Mr. Waldron's own show, exchanged presents and there were gifts from the management to the house attachees and the company principals, and vice versa.

FRANK FINNEY was toastmaster and Arthur Kelly, stage manager, made a jovial Santa Claus. Kitty Mitchell, of the company, gave a planologue, and other spirited entertainment was supplied, much of it in impromptu vein, by Al. Shaw, Sam Lee and Patrick Griffith, comedians of the company. Dancing followed the banquet and entertainment, and the merry gathering didn't break up until very near daylight.

FRED STONE, Tom Brown, Douglas Stevenson, Helen Falconer and the Misses Breen, of the "Chin-Chin" company; Leona Stevens, of "The Only Girl" company; Eddie McHenery and Le Roy Bender, and Everest's trained monkeys from Keith's, entertained the patients of the Boston City Hospital in the surgical amphitheatre on the morning of Christmas Day. It was a wonderful show, and about one hundred and fifty persons enjoyed it in addition to the "kiddies," who each received a toy from the Keith Santa Claus (George Williams).

"THE WOMAN HUNTER" will be the play at the Castle Square to follow "The Circus Girl." It will then be given for the first time on any stage.

"BETWEEN THE LINES," the Harvard prize play, will be put in rehearsal early in January, at the Castle Square, and its first production will be made after "The Woman Hunter."

THE Burton Holmes Travelogues will begin in Symphony Hall Jan. 14.

GEORGE WILLIAMS, who played Santa Claus at Keith's, last week, derived considerable pleasure from his "labor" in making the youngsters happy. George has been doing the same stunt for years and years, and he's now safely put away until the Christmas week of 1916 comes around.

BOSTON'S TOY THEATRE, the management of which filed a voluntary petition in bankruptcy a few days ago, has now passed into history. The house has been renamed the Copley Theatre. It has been reported that with the change of name the theatre has passed entirely from the hands of the lesseees to the direct charge of its owners. The most prominent of these is M. Douglass Flattery, who is also interested in Loew's Globe, St. James and Orpheum Theatres. As a fitting initiation of the playhouse the first performance will be the first play written by Harry Lauder, its cast trained by him, and produced under his direction. The inaugural will take place Jan. 8. Mr. Lauder's play is entitled "Jimmie," and is a comedy with music.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) Richard Bennett, in "Kick In," Jan. 2-5.

MAJESTIC (J. A. Higler, mgr.)—Bill 3-8: Mason and Keeler company, Belle Baker, Rooney and Bent, "A Telephone Tangle," Tameo Kajiyama, Eugene Damond, Arnold and Florence, Aurora of Light and Orpheum Weekly.

SHUBERT (C. A. Niggemeyer, mgr.)—The Shubert Stock Co. present "Raffles" week of 3.

GAYETY (J. W. Whitehead, mgr.)—City Sports 2-8.

EMPRESS (Harry Goldenburg, mgr.)—This house has changed its policy from burlesque to split week vaudeville.

CRYSTAL (Wm. Gray, mgr.)—Vaudeville.

ORPHEUM (R. W. Tippetts, mgr.)—Vaudeville.

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NEW YORK, JANUARY 15, 1916.

VOLUME LXIII—No. 49
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"THE OLD FOLKS AT HOME."

UNIQUE OFFERING PLANNED FOR NEXT SEASON.

"The Old Folks at Home" has a sentimental ring that appeals to na all, and it is the opinion of Gus Hill, who stands sponsor for it, that the attraction will be one of the biggest magnets ever offered to the amusement going public.

Mr. Hill is always doing things along original lines and a little differently than anyone else, and in this instance it is not his intention to profit by any success "The Old Folks at Home" may attain, the members of the company being the only ones to benefit by the enterprise.

As the plan now stands, a company of thirty or thirty-five old time players will be gathered together—players who, in the eyes of the average manager, have lost their usefulness because they are too *old to act*, and have consequently been relegated to the *has been* class.

In an interview with Mr. Hill he said to a CLIPPER representative:

"There is many a worthy player who has been relegated to the rear long before his or her time of usefulness to art is over, simply because such a player has ceased to be a 'type.' These players have been so constantly 'turned down' by managers that whenever they appear in an office for an engagement the saying 'nothing doing' has become a managerial habit. And so it is that many a clever and truly artistic actor or actress has ceased to be able to take care of his or herself, through no fault of their own, but through a process of managerial mental suggestion.

"It is this class of players I intend to look for my company of 'The Old Folks at Home.' It will make them happy and self-supporting. It will enable them to aid that grand institution, the Actors' Fund of America, in place of their having to look to that organization for aid. And my experience has been that it is the player in the 'sere and yellow' who more quickly lends his aid to the Actors' Fund than his younger brother.

"Every member of 'The Old Folks at Home' Co., actor, manager, agent or property man, will be an old timer—there will be no youngsters.

"As I now plan, the piece which will be used as a vehicle for this organization will be of the kind which appeals to those past middle life. By appeal, I mean that which is a part of us after we have passed life's meridian. A sort of sentiment of the evening of life. And the players will be given an opportunity for the introduction of specialties.

"Do I think it will appeal to the public?" and Mr. Hill repeated the question of THE CLIPPER man. "I certainly do. There are two periods of life which appeal to mankind—youth and old age. The romance of the latter is just as appealing as the former. The one represents the smiles, the other the tears of life, and smiles and tears are all that life holds, anyway."

BICKNELL AND GIBNEY,
In Vanderville.

SADIE MARTINOT CRAZED BY WORK.

Sadie Martinot in private life Mrs. Louis Nethersole, was taken to the psychopathic ward of Bellevue Hospital, New York, on Jan. 5, suffering from acute insanity.

Miss Martinot, whose home is in Yonkers, N. Y., has devoted much of her time writing for the stage, and recently determined to resume work as an actress. A nervous breakdown forced her to abandon the idea. Mr. Nethersole is in England at present.

ROSE STAHL BUYS HOME.

Rose Stahl has bought the residence of A. K. Fox on Braddish Avenue, Bayside Park, Bayside, L. I., for $16,000. The house stands on a plot 75 by 100, and as she has also purchased the four lots adjoining, she will have a frontage of 175 feet on Braddish Avenue and a depth of 100 feet on Pullis Avenue.

YORK AGAIN CHANGES.

Walter and Jerome Rosenberg now have the York Theatre, in One Hundred and Sixteenth Street, New York, and will present photoplays at moderate prices.

The York, at the beginnig of the season, was managed by John Cort as a "combination" house. For several weeks it played stock burlesque on an exchange arrangement with the Union Square stock.

MRS. FISKE AT GAIETY JAN. 18.

Mrs. Fiske will make her first New York appearance in "Erstwhile Susan," Tuesday, Jan. 18, at the Gaiety Theatre.

The firm of Corey, Williams & Riter, which is directing the tour of Mrs. Fiske, has surrounded its star with a capital company, including John W. Cope, Madeline Delmar, Edward Robins, John D. Murphy, R. S. Gill and Hugh Chilvers.

$25 FOR A TITLE.

Harry A. March is offering $25 for a terse, catchy title for his new show, which will present musical comedy and light opera, on his "sensible priced" policy.

Mr. March has made a success of his attractions for the past ten seasons, and his new venture will undoubtedly take its place with the lasting organizations.

BROADHURST BUSY.

George Broadhurst, who is Wintering in San Diego, Cal., is dramatizing "Rich Man, Poor Man," in collaboration with M. Foster, author of the book.

"ROBINSON CRUSOE JR." REHEARSALS.

"Robinson Crusoe Jr.," which is to be the next Winter Garden production, is now in rehearsal.

RALPH KOHN TO MARRY.

Ralph Kohn, of the A. H. Woods office, is to become a benedict, according to latest advices. The happy young lady who is to share his fortunes is Lillian V. Rosinswyg.

Ralph is one of the best known and best liked young men in New York theatricals. In fourteen years he has advanced from office boy to sort of right hand man to Manager Woods, and his legion of friends wish him the best life offers.

HARRY CLARKE'S MASCOT.

Harry Corson Clarke has a mascot. It is a ring that never leaves his hand, and which has a very curious history. The ring is a broad band of antique platinum, ornamented with a snake design and strange hieroglyphics. Sunk into the band is a Ceylon cat's eye, with diamonds on either side.

Several years ago a curio collector of the West brought from foreign countries a ship load of antiques. The Ladies' Aid Society, of Springfield, O., gained permission to put this collection on exhibition, the proceeds of which were to go to their treasury. Mr. Clarke, playing in the city at the time, went to look it over, was at once attracted by the ring, which had been dropped in the process of unwrapping the cloths that swathed the body of an Egyptian mummy. It was a year later that Mr. Clarke, visiting Springfield again, was entertained at dinner by the owner of the ring, and, at the conclusion of the dinner, much to the comedian's surprise and delight, he was presented with the ring. He has worn it ever since and regards it as a mascot, since luck has been with him since the day he put it on.

MOTION PICTURES CAPTURE CRESCENT.

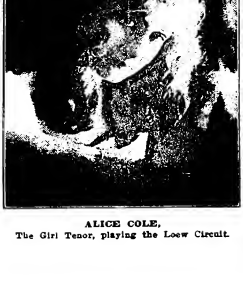
Klaw & Erlanger on Jan. 6 turned the Crescent, New Orleans, into a motion picture house, the feature film being Geraldine Farrar, in "Temptation."

"SADIE LOVE" TO MOVE.

"Sadie Love" moves from the Gaiety to the Harris on Jan. 17.

COHAN'S NEW REVUE.

Geo. M. Cohan's new revue will be seen early next month at the Astor Theatre.



ALICE COLE,
The Girl Tenor, playing the Loew Circuit.

MARY PICKFORD SIGNS NEW AGREEMENT WITH FAMOUS PLAYERS.

PREMIER DRAWING CARD OF THE SCREEN SETS AT REST ALL RUMORS REGARDING FUTURE AFFILIATIONS.

All rumors were discounted and all doubts were dispelled, last week concerning the future affiliations of Mary Pickford, when this foremost star of filmdom rejected the greatest offers that have ever been tendered to any actress in the history of the stage or the screen, and decided to remain with the Famous Players Film Co., the first feature organization with which she was identified.

The new agreement into which Miss Pickford has entered with Adolph Zukor, president of the Famous Players Co., includes the formation of the Famous Players-Mary Pickford Co. for the making of feature productions in which Miss Pickford is to be starred, and in which the star retains a half interest.

Ever since Miss Pickford became a Famous Players star, the end of each year has been the occasion for a ceaseless chain of rumors as doubts concerning the renewal of her contract with the producers. She is always said to be about to join some other company at a fabulous salary. The formation of the new organization puts a permanent quietus on all such rumors, and Miss Pickford is now a member of the company, and is interested in the pictures themselves instead of being a salaried star.

One year ago, at the expiration of her contract with the Famous Players, Miss Pickford was rumored to be on the point of signing contracts with three other concerns. When her new arrangement with the Famous Players was finally announced, and it was learned that she would receive $104,000 a year, the motion picture industry gasped, and those who were not in a position to know the facts, remained skeptical.

This year the film world was stirred by the news that Miss Pickford had received an offer of $6,000 per week from a big feature concern in recognition of her position as the greatest motion picture star on the screen. In the face of these rumors, which have since been authenticated, the decision of Miss Pickford to ignore these record breaking tenders and to remain with the company with which she has been associated for the last three years, is the greatest possible tribute that the star could pay to the artistic supremacy of that organization.

When consulted regarding the rejection of the greatest offer ever made a star and her determination to renew her association with the Famous Players, Miss Pickford said:

"I am afraid that there will be a great many people who will never understand my determination to reject such a tremendous offer, but my only answer is that money is not everything in this world. I have my future reputation as an artiste to consider, and it is to my best interests to ally myself with an organization that has already firmly established itself in the eyes of the world as a producer of photoplays of the highest order of merit. It is not a matter of being starred in a few excellent productions, but of appearing in plays of a never falling high standard of excellence. I have been associated with the Famous Players for three years, and I realize that their productions have won them a reputation for consistently artistic work. That reputation and the privilege of being a part of the forces that have built and are maintaining that reputation is of more value to me than any temporary money consideration."

The position of Mary Pickford in the hearts of the public is unique. Her irresistible personality and unsurpassed artistic attainments have made her the supreme favorite of millions of patrons of motion picture theatres in every corner of the civilized world. She is better known to the masses than any other figure in Christendom, and her peculiar individuality has won the personal friendship of everyone who has seen her on the screen. Though there are other beautiful girls, and other talented actresses, Mary Pickford stands alone in this almost supernatural faculty of gaining the affections of her audiences. Her permanent association with the Famous Players Film Co. assure her continued appearance on the Paramount program.

LOU TELLEGEN IS HIS NAME NOW.

Lou Tellegen is now Lou Tellegen, when it comes to the signing of legal papers. His real name was Isidor Louis Bernard Edmund Van Dammeler.

As a boy he took the name Lou Tellegen. So that the birth records in Holland might not conflict with his naturalization papers—he having declared his intention of becoming a citizen of the United States—Tellegen obtained from Justice Platzek permission to be Tellegen legally.

HAVANA NEWS.

JAN. 3.

It is a notable fact that Cubans do not drink to excess, and one rarely ever sees a drunkard of any class. They know how to drink. Everybody was out Christmas Eve and New Year's Eve celebrating, and the following days nearly everybody was to, recuperating! Oh, New York had nothing on Havana in that particular, New Year's especially. The American Club ball attracted the "400" and lesser lights, while special attractions were offered in all the hotel restaurants and cabarets, with new dances and debut of the Belda Sisters, singers, at the Miramar.

"The Outlook," on the Plaza Hotel roof, was formally opened New Year's Eve, and wined, dined and danced its guests till all hours of the G. M. Another innovation on the Plaza roof is the showing of Universal films. George G. Gates, manager of the Universal's Havana office, is making that company's films among the most popular shown here. The Universal are the only films shown in Cuba with titles in both English and Spanish, and the Monte Carlo and Cine Lara "movie" theatres are doing big business with the "U" films.

Among other theatres, Teatro Campoamor is very popular, and enjoying a successful season of Spanish comic opera. A new "movie," the Nueva Ingiaterra, is offering good foreign features to capacity business, and beginning Jan. 3 the Normu will again show the Willard-Johnson fight pictures, finding them a particular drawing card for the many tourists in town.

The races continue to attract big crowds. Tuesday of each week has been made Ladies' Day, with silk programs as a special feature.

Great interest now centers in the concerts of Albert Spalding, famous violinist, assisted by the soprano, Madame Loretta del Valle, on the 5th and 8th, opening the season of the National Conservatory of Music. FRANCES AGNEW.

FAMOUS INN CLOSES.

LONDON, Jan. 8.—One of England's most famous taverns, and the sole surviving inn of Elizabethan times, is closed in accordance with a movement begun some time ago by temperance leaders to restrict the number of licensed inns. The tavern was known as "The Three Pigeons."

"The Three Pigeons" was used as a background for the low comedy scenes in "The Merry Wives of Windsor," Ben Jonson's "The Alchemist" and Goldsmith's "She Stoops to Conquer," and is referred to in Dickens' "Our Mutual Friend."

The inn has had more literary associations perhaps than any other English tavern.

LIEBLERS IN MOTION PICTURES.

The Lieblers, Theodore Sr. and Jr., are planning to "come back" into the amusement business, not as producing dramatic managers, but as motion picture manufacturers.

With this in view they have organized the Security Producing Co. for the purpose of manufacturing films and operating exchanges.

MARLOW AT THE IRVING PLACE.

Heinrich Marlow opens at the Irving Place, New York, in "Wallenstein's Tod," having been engaged by Manager Christians for the rest of the season.

FANNY DAVENPORT'S NIECE WEDS.

Fanny Lydia Davenport Seymour was married Jan. 8 to Richard Montgomery Field, grandson of the late Richard M. Field, for many years manager of the Boston Museum.

"THE GREATEST NATION" production has been postponed by Wm. Elliott until Jan. 19. Cyril Scott will be in the cast.

AL. RINGLING'S WILL.

The will of Al. Ringling, the well known showman, who died at his home in Baraboo, Wis., on Saturday, Jan. 1, was opened Thursday, Jan 6.

It leaves to his widow, $325,000, the residence and the new Opera House in Baraboo, valued at $100,000.

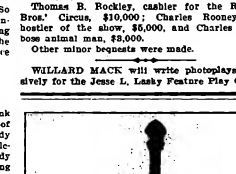
To his brothers he bequeathes his interests in the Ringling Bros.' Show.

To Mrs. Ida Ringling North, his only sister, he leaves $50,000.

Thomas B. Rockley, cashier for the Ringling Bros.' Circus, $10,000; Charles Rooney, boss hostler of the show, $5,000, and Charles Smith, boss animal man, $3,000.

Other minor bequests were made.

WILLARD MACK will write photoplays exclusively for the Jesse L. Lasky Feature Play Co.



BAN JOE WALLACE.

This young man has certainly earned for himself a remarkable reputation in the dance orchestra world. He has been connected with Reisenweber's ballroom for the past two years, where, it is needless to say, he has been entertaining the best people in New York. The length of his stay is the best proof of his success. At present he is considering several excellent offers elsewhere, both from vaudeville managers and some of the best ballrooms in the country. He has made a careful study of the wants of the dancing public, and the tempo and music of his orchestras have been "par excellence."

MARCUS LOEW TO ENTER PICTURE FIELD AS MAKER.

Marcus Loew is planning to enter the film manufacturing business. While at present his plans are not in shape for a full announcement, the general statement that he intends entering the field means much.

For some time, years ago, Mr. Loew was known as "King of the Movies," not because he made them but because he was one of the pioneers who saw the great possibilities of them and because he had at one time a long string of motion picture theatres. In fact, that was the way he "broke" into the amusement field.

TWENTY-FIVE YEARS AGO.

MILLIE PRICE married Merrill Dow.

J. EDWIN HALL was manager of Amphion Hall, Plainfield, N. J.

"THE SILVER SHIELD," by Sydney Grundy, was produced.

E. F. ALBEE was appointed "general manager" of the B. F. Keith houses at Boston, Providence and Philadelphia, in recognition of his valuable services. An ad. in THE CLIPPER named Mr. Albee's new title for the first time.

HARRY DOEL PARKER announced a real locomotive race for his new play, "A Royal Pass."

"POINTERS ON A PULLMAN TRAIN," a song and dance, was published by Hitchcock & McCargo.

MORRIS CRONIN was billed as "The Athletic Swell."

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ALBERT J. BORIE,
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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

A CUSTOMER, Cincinnati.—We have no way of knowing. The parties to whom you refer can best answer you.

J. W. T., Boston.—"Persistency" is the one requisite necessary to getting a reading. We can only advise you to submit your play to any producing manager.

"MOZART."—Members of company are unknown to us.

B. M., Omaha.—See advertisements of Sam'l French and Dick & Fitzgerald in this issue.

H. B., Newark.—The last information we had of him he was in London, Eng.

E. C. F.—We have mailed you the list to Chicago address.

"JUST A WOMAN" will open Jan. 17 at the Forty-eighth Street Theatre, New York.

HAZEL COULTER has signed for the new Geo. M. Cohan revue.

FRANZ LEHAR is contemplating a concert tour under Shubert direction.

KIRAH MARKHAM has replaced Katherine Herbert in "The Weavers," at the Garden Theatre, New York.

CHARLES B. HANFORD has been added to the support of James K. Hackett and Viola Allen, in the revival of "Macbeth," at the Criterion, next month.

LILLIAN RITCHINGS and CLYDE H. WORBASS (non-professional) were divorced Jan. 4 in the Insolvency Court, Cleveland, O., Judge Addams presiding. The husband being nineteen, the divorce petition was filed by his mother.

PART of the old Eden Musee exhibit will be on view at the new skating palace on One Hundred and Eighty-first Street, near St. Nicholas Avenue, New York. Samuel E. Jacobs and Michael Greenbaum will run it.

IN SPITE of the fact that the Supreme Court of New York will not permit Oscar Hammerstein to present grand opera, that same Court last week decided that the impresario must pay Henry Weldon, a grand opera singer, $6,621, representing a salary of $300 per week for a season of twenty weeks.

HENRY W. SAVAGE is in Florida.

"THE SHOW SHOP" has closed its season.

DONALD MACDONALD is a late engagement for "The Masked Model."

(MISS) RODNEY RICHMOND will travel in advance of the road "Treasure Island" company.

GUS HILL made a flying Western trip last week, in the interest of the new circuit.

THE Rambeau Theatre, Fitchburg, Mass., was damaged by fire, Jan. 7. Damage over $1,000.

THE season of "Her Price" closed suddenly last week.

BERNARD GORCEY has been added to the cast of "Katinka," at the Forty-fourth Street Theatre.

CLAUDE FLEMING has been engaged to play the title role in "Robinson Crusoe Jr.," the coming Winter Garden production.

TOM McNAUGHTON will be the leading comedian of "Pom Pom," Henry W. Savage's forthcoming comic opera production.

THE EAGLE THEATRE, Manchester, N. H., opened to the public Jan. 10, with latest photoplay releases.

THE Clinical Film Co. was incorporated in Albany, Jan. 4, for $500,000, by H. A. Palmer, D. L. Heithaus and G. C. Reid.

THE Stuyvesant Producing Co. was incorporated, Jan. 4, in Albany, for $40,000, by W. Netter, F. J. Bone and G. F. Walter.

TO SETTLE all controversies, disputes, rumors and reports, Mary Pickford has signed up for another year with the Famous Players Co.

THE announcement of a new Cohan revue does not mean that "Hit-the-Trail Holliday" will leave New York. It will merely move to another house.

ERNEST ANSERMET, conductor of the orchestra for the Russian Ballet, arrived from France last week.

ANDREAS DIPPEL announces his next Viennese operetta production will be called "Princess Trala-la."

WORK on the Eagle Theatre, Manchester, N. H., was pushed night and day last week to have it ready to open Jan. 10.

CHAS. FRAZER and WIFE, who are now playing Quigley's New England Circuit, will leave for Europe in about three weeks.

THE AMERICAN ACADEMY OF DRAMATIC ARTS opened its season afternoon of Jan. 7, presenting "Between the Soup and the Savory" and "A Great Experiment."

THE OPERATION, which Major Burk went under, at the Post Graduate Hospital, was successful, and full recovery is expected in about two weeks.

JEPPE DELANO wishes to correct an error in his article in the Christmas CLIPPER. The Original Peak Family was founded in 1839, not 1859. Jeppe has been a CLIPPER reader for more than fifty years.

MANAGER DILLENBACK has been transferred from the Plaza Theatre, Springfield, Mass., to the Broadway, same city. Mr. Carney replaces Mr. Dillenback at the Plaza, a position he has held on several occasions.

FOX and WARD are making great preparations for their monster jubilee benefit, when they will be fifty years together as partners. Joe Fox, of the team, has his large volume of notable professionals nearly completed for publication.

LOUIS K. ANSPACHER is writing a new play.

FISKE O'HARA, in "Kilkenny," is due in New York on St. Valentine's Day.

"ARE YOU MY WIFE?" has been put in rehearsal.

MOTION PICTURES will claim the Lexington Avenue Opera House at the end of this month.

"MARGARET SCHILLER" receives its American *premiere* Jan. 14 at the Apollo, Atlantic City.

THE BROOKLYN ELKS distributed nearly 2,000 Christmas baskets to the deserving needy.

DODSON MITCHELL leaves "The Eternal Magdalene" Co. Jan. 15.

MARIAN HARRIS has been added to the cast of the new "Midnight Frolic."

DR. TUNISON, proprietor of the Lyric, Newark, N. J., is the happy father of a baby girl.

SELWYN & CO. announce four new plays for next season. Names later.

HARRY MOREY, Vitagrapher, is the proud owner of a new Chaimers automobile.

PRINCESS DOVEER no longer. It's Cara Zora now, with a scenic production and forty weeks on the U. B. O.

FLORENCE LAWRENCE has returned to the screen after a long absence. Miss Lawrence will henceforth appear in Universal features.

E. H. SOTHERN, Augustus Thomas, Daniel Frohman and Leo Ditrichstein are among the speakers selected for the Wm. H. Crane dinner.

ROYAL BYRON is in vaudeville with a three act. Byron was with Lubin, for the past three years, playing comedy roles in the movies.

SIM WILLIAMS and his Joyland Girls played a return date this week at the Garrick, New York. The first time it was "patrol wagon at nine," but everybody was exonerated.

HARRY MYERS, the Universal picture star, cherishes an ambition to appear in the spoken drama. He has written a play which a Broadway manager has under consideration.

JAS. A. TIMONY has been appointed counsel for the White Rats. Mr. Timony is a well known New York attorney, and is considered an authority on contract law.

BILLY McKENNA, wrote the book and lyrics of "The Road to Mandalay," a three act musical comedy now playing in the wilds, preparatory to a Broadway *premiere.*

BERT STARKEY wishes his professional friends to know that he is not the "Masked Marvel" wrestling champ, all reports to the contrary notwithstanding.

PAT CALHOUN, half of the team of Russell and Calhoun, is Irish. To prove it he carries a fountain pen containing green ink, wears green neckties, shirts, gloves and hats, emerald jewelry, and eats olives.

THE MOVIE COSTUME BALL, to be held Feb. 10, at Madison Square Garden, under the joint auspices of the Screen Club and New York Exhibitors Association, is coming along in great shape. Gov. Whitman has been invited to lead the grand march, and Charlie Chaplin will journey in from the Coast if business conditions permit.

HARRY REICHENBACH is receiving congratulations anent the columns of newspaper space he grabbed off last week for the Equitable Corporation. Gall Kane and a company of seventy were supposed to have been lost in a Colorado blizzard. Harry found her all right. Colorado blizzards have no terrors for Bayside commuters.

VAUDEVILLE

BY JACK EDWARDS.

MANY ACTS BOOKED FOR McINTOSH TOUR.

NEW YORK OFFICE KEPT BUSY BOOKING.

The New York office of the Hugh McIntosh tour is once again actively engaged in signing vaudeville acts for the Antipodes. The *Sonoma*, sailing from San Francisco Jan. 18, will have as passengers: Ula, a dancer; Ben Linn, singing comedian; Wolgast and Girlie, novelty act; Cook and Oatman, singing act, and Pollard, talking juggler. These acts are all bound for the Richards tour. Many more acts are being engaged to sail Feb. 8, and monthly, thereafter, Chris Brown, Mr. McIntosh's representative, will send over from five to ten acts.

With the waning of the Summer season in Australia, theatricals are again about to resume their normal condition, and a few of the houses that have been closed during the hot period will re-open the first of February. Quite a few of the American acts that left New York in June and July were retained for an indefinite period. Jim and Marion Hawkins and Walters Weems were engaged for two years, and are at present connected with the McIntosh Follies, touring New Zealand and Australia.

Plans have been drawn for the building of a new Tivoli Theatre in Sydney, and it is the intention of Mr. McIntosh to commence building operations immediately. The new theatre when completed will cost approximately $500,000. It is to be patterned after the Palace Theatre in New York. Business in Sydney has been so great that the present Tivoli Theatre has not the seating capacity to accommodate, so it was necessary that other arrangements be made.

Like all artists who have recently returned from the Richards tour, Isabelle Darmond, the latest arrival, speaks in glowing terms of a wonderful engagement and wonderful treatment by the circuit management and its employees.

Chris. O. Brown is negotiating with many headline acts, who will sail during the months of March, April and May.

Moving pictures are one of Mr. McIntosh's latest additions to his already large business interests, and he has authorized his New York office to negotiate for the Australian rights to several late big releases, and something startling in that line will be announced a little later.

TEST FOR EVA.

Indisposed Eva Tanguay will have a test of her vaudeville drawing powers again at the Palace, when she opens for a week's engagement Monday, Jan. 17.

Eva will rest up a week before playing the date.

On her last appearance at this house she was far from proving the attraction she is noted as being.

GLASGOW-MARLOWE.

James ("Jimmy") Glasgow, connected with the Billy Allen Musical Comedy Co. for several seasons, was married Dec. 31 (New Year's Eve), on the stage of the Broadway Theatre, Long Branch, N. J., to Vivian Marlowe, one of Allen's beauty chorus.

The audience remained to witness the impressive ceremonies, and all participants were attired in proper wedding regalia. Hal Kiter acted as best man, and Hilda Bertin was maid of honor, while the Reichardt Sisters, Irene and Florence, were the flower girls.

Many beautiful gifts were received by the couple, among them a check from Mr. Allen and a handsome dresser set from the principals of the company, while the chorus remembered them with individual presents.

Mr. and Mrs. Glasgow have been with the Allen Company for four seasons, and will continue with same.

NEW HOUSE FOR BURLINGTON.

The proprietors of the Elite Theatre, Burlington, Ia., have secured a lease for the adjoining building, and their architect is now drawing plans for an entirely new theatre, which will contain all the very latest improvements and a number of innovations. It will have a seating capacity of one thousand, and, according to Charles Green, one of the proprietors, from Lincoln, Neb., who is now in the city arranging details with Manager Virgil, no expense will be spared to make this theatre a valuable acquisition to the amusement places in this city. They figure on having the new theatre ready about May 1.

The Garrick Theatre is temporarily closed, but it is expected to be reopened in the near future.

A PALACE FEATURE.

Walter Kingsley, the discoverer of many of the Palace favorites, has unearthed a new one, Olga Seymour, a young English girl with a lyric soprano voice with coloratura qualities. She gave a trial performance at the Palace last Sunday, Jan. 8, and received many offers for musical comedy and vaudeville.

DOUBLE UP.

John Stone, the barrel jumper, has doubled up with La Serida, the dancer, and will do an act in vaudeville, as Stone and Serida.

U. B. O. TREASURER KILLED.

Anna Altman, treasurer and bookkeeper of the U. B. O. offices in Boson, Mass., was knocked down and fatally injured by a taxicab, in that city, last Thursday, Jan. 6.

She died later, in the hospital.

AFTER TWO YEARS.

Isabelle D'Armond, who recently returned from Australia, will shortly be seen in a new act on the Keith time.

PRESENT NEW ACT.

The Gleesons and Houlihan, produced their new act, "Good Old Days," written by Chas. Doty and Sean Allen, at the Prospect, in Brooklyn, week of Jan. 3.

RALPH RIGGS and KATHERINE WITCHIE, In "Princess Pat," at the Cort, New York.

HOWARD DIMICK has written a new act, called "A Green Woman," for Leon Finch, which he will shortly produce in vaudeville.

CLARENCE POWELL is playing his seventeenth season with the Richard and Pringle Minstrels.

A JUST TRIBUTE.

The following lines I have compiled and dedicated to one of the best and dearest friends I ever had. I never shall forget him. May God bless his memory.

A PRAYER FOR ARTHUR C. MORELAND.

Almighty and everlasting God, look down upon our poor, dear Brother, spare him and forgive him all his faults, restore him to Thy love and favor, take him to Thy home in Heaven.

We believe in Thee, O Lord God! the great architect of the universe; the Almighty Maker of heaven and earth, we humbly ask from Thee a blessing for our dear departed Brother.

We know not in our youth what is right and just; but, as time grows on space, we learn to love Thee truly. For we have done those things we ought not to have done, and we have left undone those things we ought to have done, and there is no health in us; but Thou, O Lord! have mercy upon us, spare Thou them that confess their faults, according to Thy promise, in this time of our lives.

We ask Thee, O Lord our God! to open to our poor departed Brother a clear way to the realms of heavenly bliss; also a blessing for all from Thee our Lord God and Savior. Amen. Compiled by FRED WILSON, N. Y. Lodge, No. 1, B. P. O. Elks. *Nov. 18, 1915.*

TOWNE GETS "FIRST CASE."

Fenimore Cooper Towne has entered into an arrangement whereby he secures the right to produce the vaudeville sketch entitled "Her First Case," written by Zelda Covington, author of the recent success, "Some Baby." The sketch was played on the "big time" for two seasons, with Julia Nash and Marchia Leslie in the principal roles.

Mr. Towne has engaged Miss Leslie to play the role she created, and will feature her in the piece, which is to be sent to the Middle West on the W. V. M. A. time, where it has never played.

The Covington sketch will not interfere with Mr. Towne continuing in his own sketch, "Spilling the Beans," which is appearing on the U. B. O. time under the direction of Alf. T. Wilton.

YOUNG PROCTOR SUED.

Mrs. Georgia A. Lyon Proctor began suit for a separation in the Supreme Court last Thursday, Jan. 6, against F. F. Proctor Jr. Mrs. Proctor alleges in her complaint that her husband was too friendly with women, naming three.

She asks for liberal alimony, claiming that young Proctor's income is something over $30,000.

NEW SKETCH.

J. Edmund Davis will shortly produce his new sketch, called "The New Commissioner," in vaudeville, featuring W. J. Baxter.

MONACO IN VAUDEVILLE.

Jimmy Monaco, the song writer, opened at Keith's, in Jersey City, last week, and was given some good vaudeville bookings on his showing at that house.

McINTYRE LOSES FATHER.

Frank McIntyre, who is appearing in vaudeville in his sketch, "The Hat Salesman," was notified on Wednesday, Jan. 5, that his father had died at Ann Arbor, Mich.

GIVEN DECREE.

Dorothy Black Reid, was granted a divorce from her husband, William Allen Reid, by Justice Irwin, in a Springfield, Mass., Court last week, alleging cruelty and abusive treatment. A daughter, five years old, was given over to the care of Mr. Reid's parents.

WILL RETAIN U. B. O. BOOKINGS.

Contrary to report that the Flatbush Theatre, in Brooklyn, would transfer its bookings, Manager Dolan states that the house has been eminently successful with its present policy of U. B. O. bookings, and no change is contemplated.

WILL J. COOKE SUSPENDED AND FINED.

FORMER SECRETARY-TREASURER DISCIPLINED.

At the meeting of the White Rats Actors' Union, held Jan. 4, former secretary Will J. Cooke was brought up on charges. He had previously issued a circular letter to the White Rats, in which he denied all of the charges.

He denied that he was guilty of malfeasance in office.

Denied that he did not properly carry out instructions to keep accounts and deposit and invest the funds of the order.

Denied that he ever was instructed to deposit the funds daily.

Denied that he ever failed to render due and proper accounts.

Denied that he used his position in any wrongful or unlawful manner, and to the contrary alleged that any and all moneys which he, as secretary-treasurer, paid to himself during the entire time he had been in office were properly paid to himself as a creditor of the order, and that such payment had never, prior to December, 1915, been in anywise questioned by the order or its officers.

And further alleged that any and all payments recently made by the undersigned as such secretary-treasurer to himself were on account of indebtedness of the order to himself, which had been duly audited by the officers and board of directors of the order.

Denied that he unlawfully or illegally withheld or diverted the funds of the organization since Sept. 28 or at any other time and denied that he unlawfully or illegally or in contravention to any agreement between himself and the board of directors at any time diverted or withheld funds of the organization, but to the contrary alleged that the board of directors duly audited and acknowledged the indebtedness of the organization to the undersigned; caused notes payable on demand to be given to him which were payable immediately, and agreed during the month of October, 1915, to pay on account of said notes as much as possible, and that beginning November, 1915, the undersigned was to be paid at least fifty dollars weekly until the entire notes had been paid, and that the board of directors and the organization designated no other person whomsoever to pay the undersigned except the secretary-treasurer of the organization, who was the undersigned, and who during his continuance in office has been the officer who in general certified and paid bills of the organization.

Denied that his conduct in whole or in part at the present time, recently, or at any time during which he has been a member of the order, has ever been to use his membership in the order to further his individual interests, and that he at any time conducted himself in financial matters so as to bring the order into disrepute.

He requested that charges be dismissed and that if any hearing or trial is to be had, that the persons presenting the charges deliver to him specification in writing.

He protested against any person sitting as a member or "anywise taking part in any trial on the alleged charges who had become a member by payment of five dollars as an initiation fee, or who has been re-instated in the order by the payment of five dollars, as they were not lawful members by reason of the fact that the by-laws of the order require an initiation fee of $25 and dues of $10 per year, and a re-instatement fee for an ex-member of $25."

During the meeting Mr. Cooke entered the room and claimed and was given the floor. After speaking for a time he was interrupted by Junie McCree, whereupon Mr. Cooke expressed great grief at having his old friend "go back on him" and left the room.

Mr. Cooke was fined $25 and suspended six months.

Manager J. H. Faulhaber, of the White Rats' Club, has tendered his resignation to take effect Jan. 22.

The meeting scheduled for Jan. 11, at the club-house, promised to bring many important developments, including the adoption of a new act of by-laws.

JOHN W. VOGEL A PARTY TO PROSPERITY.

"There is no question about the improved condition of things throughout the country. True, there are spots where one must compel the $ mark, but generally speaking, the letter S, with its twin perpendicular lines, is an eye-gladdening symbol. Business everywhere shows decided improvement. Local managers claim that the announcement that Vogel's Big Minstrels, with a girl chorus, is responsible for the large returns. I agreed with them before I opened, else I would not have spent my time and money producing 'Japland,' an operatic minstrel farce comedy, arranged for me by Edwin De Coursey. My time is fairly well filled up to May 27, and if there is no dividing of patronage up to that time I will be more than gratified with the results. A few more good shows would help matters—especially with house managers—and my advice to producers is get busy, the public wants your entertainment."

PALACE ONLY HIGH PRICED VAUDEVILLE HOUSE IN NEW YORK.

Beginning Monday, Jan. 10, the Alhambra, New York, will be relegated to the ranks of the "pop" houses.

The Alhambra was the last of the P. G. Williams circuit of houses to maintain a first class schedule, the Colonial, Bushwick and the Bronx being reduced some time ago.

This makes the Palace theatre the only house in New York playing to high prices.

THAT CLUB.

Many new applications for membership have been received during the past week, and include John Milton Reilly, Francis Sayles, P. B. Johnstone, Herbert R. Lemon, Warren Fabian, Richard Goodall, Billy Clark, H. A. Duncan, J. K. Vetter, John Conners, Fred Douglas, Bernard J. Mullaney, Lewis Johnson, George A. Hughes, J. A. Winwegan, Henry R. Rathbone, R. L. Doran, Burton Merrill Smith and H. E. Warner.

W. V. M. A. INVASION.

That the Western Vaudeville Managers' Association, of Chicago, intends to largely invade the Pacific Coast territory comes from a reliable source from the West.

Henry Miller, of the company, is now on the Coast looking over the field.

Something largely interesting to the vaudeville profession will shortly be announced.

MAY BUILD ANOTHER.

The Victor Amusement Company, of London, Ont., Can., may build another vaudeville house in that city next Summer. The Princess Winter Gardens there, formerly the Princess Rink, and now a dance hall, has been a notable success since it was opened by the Victor Company.

MORRIS CRONIN DEAD.

Morris Cronin, well known as a juggler and acrobat for the past thirty years in vaudeville, died Jan. 8 at Washington, D. C.

J. J. DEMPSEY GETS HIS.

Supreme Court Justice Cohalan handed down a decision last Thursday, Jan. 7, giving John J. Dempsey a decree of absolute divorce from his wife, professionally known as Daisy Weston.

James A. Timony was Dempsey's attorney.

STATEMENT BY J. C. MATTHEWS.

Acts are not compelled to book through "artists' representatives" to get the Pantages Circuit is the statement issued by J. C. Matthews.

He further says that acts can book direct or through agents, and that the circuit is neutral.

RE-UNITED.

Bill Foster and Eddie Lovett have re-united and will present their old act, "The Actor and the Drummer," in vaudeville.

CHICAGO'S NEW HOUSE.

Jones, Linick & Schaefer, who are to erect a new theatre in Chicago at State and Van Buren Streets, have decided on the name the Rialto.

BLANCHE BATES will be seen shortly in a vaudeville playlet.

MAURICE AND WALTON IN CUBA.

Prior to their appearance in the new production of "Fully That," Maurice and Florence Walton will play an engagement at the Plaza Hotel, in Havana, Cuba.

The dancers will be strongly featured in the Mayfairy-Comstock show, that promises many novelties.

MORE VAUDEVILLE IN LAWRENCE.

Beginning Jan. 6 vaudeville and pictures supplanted the Dennison Players, at the Opera House, Lawrence, Mass.

PISANO SAILS.

Generoso Pisano, the marksman, who has been filling in vaudeville dates on the Pantages time, sailed for Italy last week to join his colors.

MAY MILTON ON PROCTOR TIME.

May Milton, singing comedienne, will shortly appear on the Proctor Circuit, in a new repertoire of songs.

MILDRED (BUNNY) HOWELL is getting around in St. Louis with a slight limp as the result of the recent accident that nearly proved more serious than mere bruises and cuts.

OLLIE CAREW is resting in Chicago after a successful tour West in her "single." She has contracts that will carry her back over Western vaudeville time to the Coast again, opening the latter part of January.

OLLIE WOOD, recovered from the now common ailment of *grippe*, returned to work last week, and Rogers and Wood are at the Keystone, in Philly, this week.

"KEEP MOVING," a musical revue in three acts, will be presented in the restaurant rooms of the Hotel Onondaga, Syracuse, N. Y., beginning Saturday, Jan. 15.

JOHN P. COYNE, manager of Proctor's Grand, in Albany, N. Y., is ill at the Albany Hospital with the grip.

R. A. McVEAN, of London, Can., has been appointed manager of the Grand Opera House, in St. Thomas, Ont. He formerly managed the vaudeville house of the Canadian Enterprises Company, at Montreal.

ARTHUR KLEIN is booking "Fatty" Arbuckle for vaudeville.

RICHARD BENNETT will present a comedy playlet by Geo. V. Hobart, under direction of Arthur Klein.

MARTIN GUILD, manager of the Lenox, at One Hundred and Tenth Street and Lenox Avenue, New York, is a member of the W. R. A. U. C.

McRAE and LA PORTE were forced to close their engagement at Keith's Theatre, Elizabeth, N. J., Dec. 27, owing to illness of Joe La Porte, with neuritis.

JACK SYMONDS, who was confined to Hillcrest Hospital, Pittsfield, Mass., with a broken leg, is around on crutches.

COMPANIES IN TABLOID PLAYS.

Ben Toy Mus. Com. Co.—London, Can., indef.
Carter, Suzanne, Mus. Com. Co.—Trinidad, Colo., indef.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
Empire Girls (Fred Siddon, mgr.)—Corning, N. Y., 10-15. Depew, 17-22.
"Four Husbands, The"—Ann Arbor, Mich., 13-15.
Lee, Jas. F., Mus. Com. Co.—Bisbee, Ariz., indef.
Loring's Musical Revue (M. J. Meaney, mgr.)—Salem, Mass., 10-15.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Thomas, W. Va., 13-15.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Sub-Marine Girls (Merserean Bros., mgrs.)—Grafton, W. Va., 10-15. Fairmont, 17-22.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Evansville, Ind., 13-15.
Taborin Girls (Dave Newman, mgr.)—Atlanta, Ga., 10-15.
"This Way Ladies" (Halton Powell, Inc., mgr.)—Bay City, Mich., 13-15. Saginaw 16-19. Lansing 20-22.
United Mus. Com. Co.—Mansfield, O., 10-16.

MINSTRELS.

De Rue Bros.—Fort Royal, Va., 12. Berryville 13. Martinsburg, W. Va., 14. Berkeley Springs 15. Keyser 17. Piedmont 18. Thomas 19. Parson 20. Elkins 21. Buchanan 22.
Field's, Al. G.—Harrisburg, Pa., 12. Reading 13. Trenton, N. J., 14, 15. Easton, Pa. 17. Wilkes-Barre 18 19. Pittston 20. Binghamton, N. Y., 21. Scranton, Pa., 22.
O'Brien, Neil—Greenville, Miss., 12. Jackson, Tenn., 13. Tupelo, Miss., 14. Birmingham, Ala., 16. Selma 17. Montgomery 18. Anniston 19. Columbus, Ga., 20. Atlanta 21, 22.

PALACE.

(ELMER F. ROGERS, MGR.)

One of those disgraceful scenes that occur only too often in vandevilla houses happened at the Monday matinee during Sophie Tucker's act.

Miss Tucker, who is playing her first New York engagement here in over a year, has printed on the program under her name, a line stating that she will render any number of a list of some twenty popular songs. She had sung about eight when a huge bunch of roses was passed over the footlights. The audience kept calling for their favorite song, when some "rowdy" sitting in the balcony, called in no mild tone for "Louisville," adding that he had sent Miss Tucker the flowers.

It has been the custom of one particular music firm in New York to stick to the old idea of buying up a block of seats whenever a performer sings a song of theirs, and quite naturally their one particular song gets a big boost, and the following edition of a certain theatrical paper comes out with the report that the song was the hit of the performance.

For the good of vandeville this thing should be stopped, and as Elmer F. Rogers is a wideawake manager this song boosting stunt by a bunch of "pick-ups" of this certain publishing house will soon be a thing of the past at the Palace. Waterson, Berlin & Snyder are the publishers of "Louisville," and it is to be hoped that their professional manager had no hand in this disgraceful scene.

Miss Tucker was so unnerved that she cut her act for the evening performance to only four songs. This is a very unusual thing for her, as the audience always expects to hear her sing a dozen or more. She could have sung several more, as she received a big hand after her last number.

The bill opened with the Belleclair Bros., in feats of strength. Their "Loop the Loop" was a good closing feature.

Then followed George Bancroft and Octavia Broske, in songs, dancing and a recitation by the man. The audience was somewhat amused with their efforts of harmony, Mr. Bancroft having no singing voice to speak of. But he did a recitation about the West, and redeemed himself. Miss Broske showed several handsome costumes. She possesses a fairly good voice, and sang several songs delightfully. "She's the Daughter of Mother Machree" was easily her best number. "Come Back Dixie" and a musical comedy number were also good features.

"The Highest Bidder," with a capable little cast of three people, is one of those playlets that interests you from the start.

The program was switched here, and Sophie Tucker held down number four position in place of James and Bonnie Thornton. Sophie was in splendid voice, but showed the effects of the scene that unnerved her at the matinee. "Ballin the Jack" was her first song, followed by "Morning, Noon and Night," the latter song being heard for the first time here. Somebody has at last struck something original in songs, and if the reception accorded Sophie at the evening show is a criterion, some lucky publisher is due for a big juicy hit. "Molly, Dear, It's You I'm After" was her third song, and after singing a verse and chorus a drop was lowered with the music and chorus printed so the audience could join in. It went over big. "Back Home" was her fourth and last number.

Bonnie Glass, assisted by Signor Rodolfo, gave her idea as to how the up-to-date dances should be danced. If Miss Glass is trying to strike something original with bands in dancing acts she surely started some talk with the bunch that plays her music. The boys can play all right, but look out of place wearing those costumes.

The Arnant Bros., the tumbling clowns, with the clever bird finish, opened the intermission.

Marie Tempest, assisted by Melville Ellis, made her initial appearance at this house. (See New Acts.)

Flanagan and Edwards, their second week here, changed their offering to "Off and On," and while they didn't go as well as last week, had no complaint to make. They should have stuck to their new one, "On and Off," as this sketch always pleased.

Then came the real, solid hit of the evening's show, James and Bonnie Thornton, those old timers, who simply walked away with the bill. Bonnie looks younger everytime she appears in New York, and in a white gown the "chickens" have nothing on her, as she remarked. Jim was their with his comedy material, and while everybody in the house has heard him in this monologue, it went better than ever.

Adelaide Herrmann in tricks and feats of mystery, held down closing position. *Jack.*

COLONIAL.

(ALFRED T. DARLING, MGR.)

The seige of grippe that is making fortunes for the M. D. fellows showed effects on the Colonial box office Monday night, or else many of the regular first nighters had fears of slopping through the wet weather outdoors. It was a rainy, sick night out on the street, but the same old sunny smile of Manager Darling's changed the gloom of those "making it."

With the headline act drawn out on account of illness, Miss Adelaide, of Adelaide and Hughes, taking suddenly ill Monday morning, Henrietta Crosman was rushed into the show, and, closing intermission, her newest sketch, "Cousin Eleanor," got over on the merit of Miss Crosman's performance alone. The act is amusing enough, but has a tinge of Florence Roberts'. "Woman Intervenes" about it that crops out prominently before it has progressed five minutes. Then there's a very much Florence Roberts way about the work of Miss Crosman to add to the resemblance, though her performance of "the good samaritan" stood out so far above her support that it hurt the offering. The "female blackmailer" role is sadly in need of strength, for it is really the main role of the act, and at present is in very mediocre hands.

Elizabeth Murray is on the bill, too. Considerably so, too, and she gathered in the hit of the show Monday night, with Herbert Clifton and Raymond and Caverly not far behind, besides a huge bauquet of flowers following her fourth song, and she finished with "She's Good Enough to Be Your Baby's Mother and She's Good Enough to Vote with You," a new one that hits high in the ranks of the good songs of to-day. It has beautiful lyrics and a melody that swings along tunefully from beginning to end. It was a solid hit for Miss Murray, and two other new ones that brought much were "Be Careful, Mary" and "Loading Up the Mandy Lee," the latter of the coon type that just fits this popular girl's ability to deliver the darky type of song.

Miss Murray is still getting much from "On the 5.15," and will continue to with her "tipsy" business she rings in all through it. Her Irisha stories were gobbled up with taste by the Colonialites also, and the way Julius Lenzberg went after the carnation she plucked from the bouquet for him put his "Strad" in danger.

Following Miss Murray came Howard Estabrook (next to closing) a hard enough spot for any act, let alone a single turn. But Estabrook is one of the Colonial click's favorites, and he started right after a success and landed early with his extemporaneous verses on those acts appearing ahead of him, and won. His comic moving pictures of himself in action on the screen, his talking song, "Someone at Home to Love," "In two," with a pianist, and his finale, "All Dressed Up and No Place to Go" rounds his turn out still one of the most entertaining singles vaudeville has.

Raymond and Caverly proved the same old joy makers in their, rewritten in spots, Dutch act, while the drop with the ridiculously funny bill of fares, etc., starts them off half way home to a hit, anyway.

Lady Sen Mai, moved her programmed spot of "No. 2" to opening the show, scored in good speed with her singing, and was followed by Hugh Herbert and company, in "The Sons of Abraham," a businesslike Jewish comedy sketch that shows Herbert at his best most of the way, though the finish appears weak. The spot was too early to land the humorous playlet what it's due on any bill, and Mr. Herbert was given good support by Thomas Francis and Arthur Thalasso, as the sons, and Gustave Hartzheim as his friend. The female end of the cast needs bolstering up.

Herbert Clifton would have cleaned up easily in next position had he offered another song. As a delineator of character songs of the female impersonation type Clifton is class for pleasing vaudeville goers. He has a vein of comedy running through his anatomy that makes his straight work in the feminine attire all the richer in how it "goes." And everything he did and sang went over big Monday P. M., his pretty little lady piano accompanist coming in for a share of the "hand" on his last number, "Araby," she displaying a good enough singing voice to even do one alone. They won't get suspicious of Clifton because he's endowed with a comedian's share of ability as well as a rich contralto-soprano voice.

Charlie Ahearn and his bunch of bug cyclists started the second half of the show off in humming fashion, and Robbie Gordone closed in her poses of classic reproductions of porcelains and paintings.

Nothing worth getting the *grippe* for, but Al. Darling has another good show this week. *Tod.*

PROSPECT.

(BROOKLYN.)

(WM. MASAUD, MGR.)

A capacity audience greeted the bill to appear at the Prospect Monday matinee. This was remarkable, in view of the bad weather.

Jessie Blair Sterling and "The Queen's Own Scottish Highlanders" opened with a meritorious number.

Jean Tyson followed. Miss Tyson, who is a sister of Grace Tyson, of McWatters and Tyson, seems to have been endowed with a generous share of the family cleverness, is a corking male impersonator who knows how to wear clothes. Ed. Fennell assists her, and does some creditable soft shoe dancing, but Miss Tyson should do a single act.

With special exclusive song numbers this little lady could become one of the biggest single acts.

She has a fine idea of characterization and looks a picture in a dress suit.

Welch, Mealy and Montrose danced a great deal, talked considerably and did a few acrobatic tricks. The comedian of the trio, Scream Welch, had them laughing all through the act with his funny line of patter. The turn needs a better finishing trick.

Some of the gags which sent the audience in roars of uncontrollable mirth are also of pretty ancient vintage. This only goes to show that a real comedian is the fellow who knows how to tell 'em at that.

Dorothy Richmond, assisted by Rudolph Cameron and Faith Davis, presents a comedy sketch, by Edgar Allen Woolf, entitled "A Midnight Marriage." The central theme is slightly remindful of several other sketches now playing in vaudeville, and more closely suggests one of Homer Mason's recent vehicles.

The playlet is not up to Mr. Woolf's standard by any means, and contains several blue lines. Of course, these suggestive phrases got the desired laugh results. For example, "I was up all night with my lawyer," spoken by a woman, doesn't sound nice in a Keith house. "The Midnight Marriage" is poorly written, entirely too talky, and lacks real comedy values. Miss Richmond is mechanical as the newly wedded wife, but an excellent light comedian is disclosed in the person of Rudolph Cameron. We'll hear more of him shortly.

Ruby Norton and Sammy Lee danced themselves into the good graces of the audience quickly.

Lee is a first rate eccentric dancer, and Miss Norton possesses a voice of good quality and wide range.

The act scored a decided hit. Exclusive numbers would soon put this act in big demand for Broadway productions.

"Petticoats," with race Dunbar Nile in the leading role, proved to be a legitimate comedy playlet of the better sort. The act is finely mounted, carrying a pretty interior set. The players are all excellent, and read their lines with a true sense of the acting requirements involved in their interpretation.

Miss Dunbar, as the girl who made the Dr. propose, is a capital comedienne. Ruth Hart, Carol Ranston and Paul Stanton, as the romantic young medico, score in congenial roles.

After intermission Fritz and Lucie Bruch entertained with solo and concerted numbers on violin and 'cello. Fritz Bruch exhibits a mastery of the 'cello that commands undivided attention. "The Traumerei" made a good closing selection. It was well played and fully appreciated by an audience not particularly strong for the classics.

Emerson and Baldwin juggle Indian clubs and other familiar objects dexterlously. The comedian in blackface has an easy, likable method of securing laughs. He also used a vast quantity of "old boys" in the line of gags. The old ones always go the best, it seems.

Milo? was the hit of the show. The tramp imitator of birds, train whistles, etc., strolled on nonchalantly and just simply cleaned up.

Ernest Evans and company presented the big dancing act seen hereabouts recently practically without change. The Evans act is a classy offering and stands comparison with the best in its line.

Hoey and Lee ran through a routine of talk and tore off a few parodies to the intense delight of those out in front. One of the parodies on "Tulip and Rose" evidenced very poor taste in a line which referred to the Lord as a good mechanic. This line doesn't belong at all.

Sutton, McIntyre and Sutton, a rube trio, which contributed some first rate eccentric dancing by a long-legged comedian, good ground tumbling by a short comedian, and contortion feats by the lady of the combination, served as a good closing number. The Five Juggling Breens, and the Italian Musketeers were billed but did not appear. *Harry.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

The bill at this house opening Monday matinee, Jan. 10, was like the weather—not very good.

Jack Brickley, appearing in evening dress, performed some truly marvelous acrobatic feats, for which he was justly and londly applauded.

Forrester and Lloyd, man and woman, did a neat conversational turn, indulging in some neat and apt repartee, finishing with a song of songs, which was very good.

Demetrins Tofalos, a Greek wrestler, recently appearing at the Manhattan Opera House, this city, had a sort of a dual personality. He first sang a couple of classic selections in a fairly good tenor voice. This part of his performance didn't add anything to the merit of his act. As a wrestler he was in his element. He battled for twenty minutes with a huge Finn, and while neither succeeded in getting a fall, they furnished many hearty laughs for the audience for the serious way they performed their arduous duties.

Madge Maitland's song numbers were capably rendered, which is more than can be said of Miss Maitland's monologue, which was anything but merry. Her act was too long entirely. The imitation of a man with a hare-lip singing a yodling song was a gem.

Ismed, the headline attraction, was billed as the wonderful Turkish pianist. He is a wonderful pianist, all right. His make-up was more like an Indian. But he could manipulate the ivories, though. Playing the sextette from "Lucia" with one hand will give you an idea of what an artist he really is.

Browning and Morris, sidewalk conversation on the nut order, were only fair. The comedian, who is built on the lines of the late "Honey Boy" Geo. Evans, attempted the comedy of that great funster. He got no further than attempting.

Melba and Ricardo suggest high grade theatrical celebrities. It's a dancing act, using full stage. Their work, which was really excellent, got them well deserved applause. *Le Roy.*

FIFTH AVENUE.

(WM. H. QUAID.)

Jack and Kitty De Maco opened the bill on the flying rings, on which they performed quite creditably.

Duffy and Montague as a new bride and groom were disappointing. The man's simulation of ousedness was poorly done. His memory, however, was excellent. One of his "latest" jokes was the one about the boarder being only a "rumor." The gray beards rubbed their eyes when they heard it.

Maurice Freeman and company had a meritorious sketch. We can't honestly say that it was meritoriously acted. It's about a man and wife who have saved up every penny for twelve years. The coin is supposed to be in the bank. Mrs. Wife, however, has used it to beautify and drape her figure. The husband wants to celebrate by quitting his job, but when he finds out he has to go back to the grind—"curtain."

Mr. Freeman's acting was very unnatural. A habit of long standing. When a chance was offered to be melodramatic he took it. The support was fairly adequate.

Then came the re-united Cook and Lorenz, just as humorous and grotesque as they ever were, except that the act has not got the chance to work as smoothly as it will later. We're glad to see you together again, "Jim" and "Jack."

Jimmy Monaco's act is deserving of the especial mention it gets under the head of New Acts.

"Woman Proposes" is one of the most amusing and entertaining acts in vaudeville. Four men and as many girls take up about a half hour's time making love. The girls bring their gentlemen friends into the conservatory with the sole idea of bringing the poor boobs up to that point where they can get a strangle hold on prospective matrimony. And do they do it? Easy.

The big hit was Harry Tighe and Sylvia Jason. Miss Jason is about the prettiest thing in petticoats that it has ever been our pleasure to peep at. Mr. Tighe was pleasantly prodigious. They sang, danced and otherwise made merry. When they finally left the stage you were sorry. We believe they were too.

The closing act was McClellan and Carson in novel skatorial feats. They have a nice setting. The feature of this act, and a real one, was the man's dancing on a pedestal. Their efforts were generously applauded. *Le Roy.*

EDWARD O'CONNOR will open in vaudeville, for the first time, in a new single act by Elbert Bollyn, at the Family, Owosso, Mich.

NEW VAUDEVILLE ACTS

Jimmy Monaco and Edyth La Mond.

14 MIN., IN ONE.

Jimmy Monaco needs to make no apologies for his *entree* into vaudeville, assisted by Edyth La Mond.

A beautiful blue velvet drop, embellished with do, re, me, fa, so, la, se, dos, set the stage off nicely.

Miss La Mond sings and Mr. Monaco plays. Then the little lady changes her costume, during which time illustrated cartoons depicting some of Mr. Monaco's compositions were shown. This made a hit and was responsible for much laughter.

Mr. Monaco's personality was pleasantly apparent while at the piano. Miss La Mond's vocal efforts were scarcely equal to work in general of Mr. Monaco.

In our opinion it is a corking good act. The audience evidently thought the same. *Le Roy.*

Marie Tempest and Melville Ellis.

14 MIN., FULL STAGE.

Palace.—Marie Tempest, who some years ago forsook the singing stage for that of comedienne, returned to vaudeville, with the assistance of Melville Ellis, Monday, at this house, and judging by the reception accorded her, this style of entertainment will likely hold her for some time to come. Miss Tempest still possesses a splendid singing voice, and capably rendered four songs. She opens with a French number, costumed in a beautiful Colonial dress and a white wig. This is followed by "The Goldfish," from "The Geisha." For her third song, "The Nightingale Song," was very effectively put over.

Mr. Ellis was then given about six minutes and entertained with a piano solo.

Miss Tempest returned and offered her old success, "Mighty Like the Rose." *Jack.*

CYCLE RACERS JOIN WHITE RATS.

FORM NEW BRANCH OF W. R. A. U.

Harry Mountford has organized a new branch of the White Rats Actors' Union for velodrome cyclists, and over one hundred of them became members on Jan. 8. Other branches of amusement sports will also be affiliated in the near future, as well as representative bodies in the legitimate actors branches.

PAUL DICKEY'S APPROACHING WEDDING.

The announcement of the engagement of Paul Dickey and Inez Plummer in our last issue came as a pleasant surprise to their many friends. The date of the wedding has not been announced.

ADELAIDE ILL.

Owing to the sudden illness of Miss Adelaide, of the dancing team of Adelaide and J. J. Hughes, Monday morning, the headline spot on the Colonial bill for this week was taken by Henrietta Crosman and company.

Miss Adelaide was stricken with a severe attack of neuralgia of the throat.

McANALLAN AGAIN A POP.

Joe McAnallan, "The Irish Tenor," was presented with a baby girl by Mrs. McAnallan, Jan. 6, in Mansfield, O., making two of 'em calling Joe "Pop" for the future.

McAnallan is at present working at the Moreland Hotel, in Cleveland, but may join Fred Russell's Five Cooks Minstrels act at Minneapolis next week.

LOOKS LIKE OLD TIMES.

Sam Bernard going big at the Majestic, Chicago, this week, to be followed next week by Weber and Fields.

PROSPECT.

Another change at this house was introduced when on Monday night, Jan. 10, six acts of vaudeville and a feature picture replaced the customary eight.

Eugenie La Blanc, a comedienne grotesque, rendered several songs in most ludicrous fashion, and received plenty of applause for her clog dancing.

Isabelle Miller and company presented a sketch, entitled "The Star Boarder," which was supposed to be a comedy.

Maurice Brierre and Grace King deserved the applause they received for their songs and dances. Miss King's impersonation of an old maid was especially pleasing and well liked.

O'Brien and Buckley got many laughs with their nonsensical offering, which entertained and gave satisfaction.

Jimmie Reynolds, comedian, amused with his line of talk, getting a number of laughs.

Barry and Nelson gave an acrobatic performance which was only moderately applauded.

A five part picture, "Father and the Boys," with Digby Bell, was the feature, and the fifth episode of "Graft" was also shown. *Emil.*

Keith's Royal (C. C. Egan, mgr.)—Bill for this week: Marie Nordstrom, Fields and Holliday, Mons. and Madame Loyal, Charles Mack and company, Fred and Adele Astaire, and Dunbar's Southern Darkies.

Keith's Alhambra (Harry Bailey, mgr.)—Bill week of 10: "The Forest Fire," Wyatt's Scotch Lads and Lassies, Victoria Four, Andy Rice, Werner-Amoras Troupe, Morrissey and Hackett, Julia Curtis, Samayoa, and Paul Levarre and Brothers.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Bill for first half of this week: Burns and Robinson, La Maire and Dawson, Valentine Vox, Le France Trio, De Wolf and De Forrest, Darvel, Hambo and Frisco, and "The Fe-Mail Clerks." Last half: "Too Much Mustard," and De Young and April, Julie Carney, Curry and Ant, Marshall and Tribble, Will Armstrong and company, and "The Baggage Man."

B. S. MOSS, head of the Amalgamated Vaudeville Agency, has placed under a ten-week contract two "big time" acts, namely, Olive Briscoe, the unusual comedienne, and Delmore and Lee. Opening Jan. 10, at the Jefferson.

BREEZY BITS.

BY SID.

THE Million Dollar Dolls left Columbus at five o'clock Sunday morning, and were due to arrive at Toledo at eight fifty-five, but they pulled in Toledo at one thirty-five. Owing to a lot of floods and washouts along the line, the train was sent over four different roads before it got to its destination. The company gave a matinee, the curtain going up at three thirty.

THE STRAND ARCADE, Toledo, formerly the Arcade, opened as a stock house Christmas week, with "Help Wanted."

THE OLD LYCEUM at Toledo, the former home of combination shows, and last season playing Progressive wheel shows, is now known as the Palace, playing vaudeville and pictures, under the management of Hurtig & Seamon.

DOROTHY BROWN, one of the chorus girls of the Twentieth Century Maids, fell and broke her ankle while working in Harry Cooper's number at the Empire Theatre, Toledo, several weeks ago. She will be confined in the St. Vincent Hospital for at least four weeks, and will not be able to work the balance of the season. A number of the members of the Million Dollar Dolls Company called to cheer her up; they also took up a collection and bought her some dainties and flowers, also left her some money to get something after they left town.

WORD HAS been received from Brooklyn that Billie Smyth, who for many years was treasurer of the Gayety, Pittsburgh, died at his home in Brooklyn, last week, from burns sustained when he dropped a match as he was lighting his pipe, and set fire to his bathrobe. Smyth left Pittsburgh the week before Christmas a very sick man. His health has not been the best for several years. He has not been in the box office of the Gayety for the past two seasons, but had been connected with the theatre in another capacity up to the time he left for Brooklyn.

B. Q. LUSTIG, who is handling the press department for the Empire, Strand Arcade and Palace Theatres, in Toledo, this season, is getting the space in the dailies.

THE DAVE MARION SHOW will be the last of the Columbia Circuit shows to play Columbus. The Columbia shows, starting with the Merry Rounders, will play the Colonial, Dayton, then to Toledo.

MAY STANLEY, who left the Million Dollar Dolls in Washington, rejoined the company at the Empire, Toledo, last week, looking better than when she left the show.

ALICE LEE MCCANN, the model with the Twentieth Century Maids, was tendered a party on Christmas eve at the Southern Hotel, Columbus. Those present were: Archie McCann, Richie Corey, Ed. Billings, Jim and Tillie Barton, Hope Sawyer, Richard Sevarris, Walter Blair, Nan Carlton, Lillian Lee Edwards, Frank Leonard and Jake Babin.

THE BILTMORE.

FEATURE PHOTOPLAYS WILL BE OFFERINGS.

New York's central East Side is to have a big class theatre devoted to animated pictures. The Lexington Avenue Opera House, at Fifty-first Street and Lexington Avenue, which Oscar Hammerstein planned for ambitious productions of grand opera, has been leased by a syndicate composed of several men well known in the amusement field, and will be opened Sunday afternoon, Jan. 23, as the Biltmore Theatre, with a program of Paramount features and other attractions. The management very frankly states that the policy of the house will be similar to that of the Strand and other successful Broadway theatres devoted to the presentation of superior film dramas and comedies.

The Biltmore is practically a new house, and it is one of the largest and most artistically appointed theatres in New York. It has a spacious lobby leading into an especially attractive auditorium, and its seating capacity, owing to the fact that it was designed for grand opera audiences, is on a most generous scale. The new management, it is announced, will make a number of changes in the house to add to the comfort and convenience of patrons. There will be an unusual stage setting, and the pictures and eff will be thrown upon the screen by the most up ved projecting machines. An exceptionally large staff of uniformed attaches will be provided for the expeditious handling of the audiences.

The program to be presented at the Biltmore Theatre during the season will embrace all the Paramount stars, including Mary Pickford, Geraldine Farrar, Pauline Frederick, Marie Doro, Blanche Sweet, Fannie Ward, Violet Dawn, Charlotte Walker, John Mason, John Barrymore, Dustin Farnum and others, in their most popular photoplay creations. There will be a change of program Sundays and Wednesdays. The instrumental music will be furnished by two large orchestras, which will alternate, in order to ensure incidental music throughout the performances. Special vocal and instrumental solos will be given by Broadway favorites. The performances will be continuous, from 1 to 11 P. M. Popular prices will prevail.

Clinton Moffett, long associated with the Gaiety Theatre, will be the manager of the Biltmore Theatre, and Willard D. Coxey will have charge of the publicity.

MISS HASWELL FALLS 12 FEET.

(Special to THE CLIPPER.)

ALLENTOWN, Pa., Jan. 8.—During a performance of "Romeo and Juliet" this afternoon (Miss) Percy Haswell, who was playing Juliet, fell from the stage balcony, striking on her head after a drop of twelve feet.

She was picked up by John E. Kellard, who was Romeo, and a number of stage hands.

The audience was dismissed. The doctors found that Miss Haswell was suffering principally from shock. The bainstrade gave way as she was resting her chin on it. Miss Haswell is the wife of George Fawcett, the actor.

HELPED OUT OF TOWN.

(Special to THE CLIPPER.)

LYNCHBURG, Va., Jan. 8.—The helping hand of the Salvation Army reached out yesterday and enabled an member of the "Don't Lie to Your Wife" company to return to their homes in different sections of the country, after arriving here from Reidsville, N. C., where the show suddenly went the aeroplane route, leaving the performers stranded. Appealing to the Army upon their arrival, the players interested the local officer in their case, and in a short while sufficient funds were collected to secure transportation for a lady and two daughters to their home in Chicago. The three men remained in Lynchburg until the next day, and left for Petersburg to join another company with which they were promised employment.

SONG INTRODUCED IN "SADIE LOVE."

The performance of "Sadie Love," Oliver Morosco's farce, which is playing at the Gayety Theatre, in New York, contained an added surprise last week when a popular song of the same title was introduced.

When the members of the cast knew nothing of the new song excepting Marjorie Rambeau, the leading woman of the piece, who had arranged to have the number introduced. The song "Sadie Love" was composed by Earl Carroll and sung by Ethel Roberts, a new product on Broadway, but a youth with a remarkable tenor voice.

The success of "Sadie Love" at the hands of the Gayety audience has prompted Leo Feist, the music publisher, to rush it to press, and before the week is out copies will be placed on sale throughout the country. Earl Carroll has sold the stage rights to Oliver Morosco, and no other performances will be permitted excepting with his permission.

FRIARS TO TOUR.

GETTING A MONSTER SHOW READY.

Although the Board of Governors of the Friars' Club has not given it its official sanction, it may be said without fear of contradiction that the members of that popular and growing theatrical organization will organize an organization composed of the theatrical lights in its membership, and send it on a tour of the principal cities. It is possible that the Coast may be touched.

The opening performance will be given in New York about the end of May for one night only. Four theatres are now being considered—the Metropolitan Opera House, the Hippodrome, the Manhattan Opera House and the Century. The Lexington, which also has an immense seating capacity, is also a candidate for the New York showing.

The members are enthusiastic over the coming event, and hope that it will surpass the first big frolic given some years ago.

PARIS THEATRES' SHOWING.

FALLING OFF OF OVER $5,000,000 IN TWO YEARS

PARIS, Jan. 10.—The effects of the war on the Paris theatres and other amusement resorts can best be judged by the statement that the gross receipts of the various amusement places here for 1918 totaled $13,690,400.

In 1914 the receipts fell to $8,921,500, which are about the same as those for 1915.

The motion picture show receipts for 1914 were virtually the same as for 1918, in spite of the fact that the shows were closed for five months in 1914.

FOR THE FUND BENEFIT.

One of the little dramas to be given at the Actors' Fund benefit at the Forty-fourth Street Theatre, on Friday afternoon, Jan. 28, is called "The Barber of Derlac," from the French, and will be played in English by Elsie Alder, prima donna of "Around the Map," and Adolf Korff, of the German Theatre Company.

"ERSTWHILE SUSAN."

"Erstwhile Susan," founded on Helen Martin's "Barnabeth," a story based on country folk life near Reinhold's Station, a little village near the dividing line of Berks and Lancaster Counties, was produced at the Academy, Reading, Pa., Jan. 7, with Mrs. Minnie Maddern Fiske in the title role.

Mrs. Fiske and her associate players gave a creditable performance.

"OHIO LADY" CAST COMPLETE.

Messrs. Klaw & Erlanger and George C. Tyler have completed the cast of "The Ohio Lady" the new play by Booth Tarkington and Julian Street, and rehearsals began Jan. 10, at the Gaiety Theatre.

The company includes: Mary Nash, Eugene O'Brien, Grace Filkins, John Flood, Nellie McHenry, Evelyn Pyle, Everett Butterfield, Ethel Intropodi, Howard Kyle, George Abbott, Monifee Johnson and Leslie Bycroft. "The Ohio Lady" will have its *premiere* in Columbus, O., Monday, Jan. 24.

R. W. PIERCE, assistant treasurer of the Oliver Theatre, in Lincoln, Neb., was recently married to Flossie Petro, at their own home, which was awaiting them in that city.

ADA REHAN DEAD.

The death of Ada Rehan, on Jan. 8, has taken from the professional ranks an actress who justly held a place among the foremost exponents of Shakespearean comedy, and a player of marked ability.

She was justly famed for her performance of Rosalind, which, while it lacked the tenderness of some Rosalinds contemporaneous with hers, was more truly the woman than any of them.

Her Katherine, in "Taming of the Shrew," was still a greater characterization, and it is extremely doubtful if in this role the American stage ever saw her equal.

As a member of Augustin Daly's company she played many roles varying in character, but in all of her portrayals the artistry of the actress was paramount.

Ada Rehan was one of the bright lights of the American stage, and by her work she earned a prominent place in the roster of notable players.

SARGENT ABORN, DRAMATIC PRODUCER.

Sargent Aborn has arranged to produce a new play, written by Owen Davis, author of "The Family Cupboard" and "Sinners," and Robert H. Davis, of *Munsey's Magazine*. This new offering, called "Any House," is the first work of these two dramatists in collaboration, and will be staged for a Broadway run beginning about Feb. 1.

Contrary to the impression its title may give, "Any House" is not another "modern morality play," but presents its story through realism rather than allegory. The plot is placed in the present time, its central figure a dual character of the sinister side of big business, who works out his own regeneration.

As Mr. Aborn has been concerned only in operatic productions for many years, his return to the management of dramatic presentations is of considerable interest.

Negotiations are still under way for a theatre to house this offering, and the definite location will be announced in a few days.

HOLLIDAY GREETINGS.

We acknowledge additional holiday greetings from the following:

Wedgwood Nowell, Jimmie Cooper, C. Nichols, Percy Ewing, Billy Young, Benjamin Klein.

F. Ronald Pearl, M. and Mrs. P. A. Phelps, Jones and Walton, Duncan Clark, Annie Hart.

Dick Maddox, Jack Levy, A. De Voe, Walt. M. Leslie, Marie L. B. Griffin, Pearl Livingstone.

Ollie Wood, Cecil Spooner Stock, Rose Reading, Frances Emanuel, Lorne Elwyn.

Harry Koster, Mr. and Mrs. William Argall, Stroud Price, Fred and Ellis, Bert Hier, Abe Miers.

Trumball Players, Claussen Sisters, James Madison, Rose Marx, Max Voll, Jack Greenia.

Rogers, Lane and Wood, Mr. and Mrs. S. G. Ogden, Eleanor Dwyre and Theo. Doncet, Elsie: a Bergere, Geo. K. Rolands.

M. A. Francillon, Erba Robeson, Chas. L. Walters, Ned Nelson, Meyer Harris, C. S. Thomlinson.

S. Z. Poli, Fred G. Berger, James M. Anderson, Edward Hugh Barnstead, Billy Gleason.

Dave B. Newman, Billy Kinkaid, Crazy Crosson, Machan's Associate Players, A. R. A. Barrett.

Harry and Rose Clyo.

HUBBARD-CARUSO-CARROLL.

"Salmagundi," a new light opera, in two acts and nine scenes, has just been announced by Oliver Morosco. It has its sponsor none other than Elbert Hubbard and Enrico Caruso. The book was finished before Mr. Hubbard sailed on the ill-fated *Lusitania*, but it has been brought up-to-date by the celebrated Philosopher's son, Elbert Hubbard II.

The lyrics are by Earl Carroll, and the music by the famous grand opera tenor, Enrico Caruso. The authorship alone of this new offering should pack any Broadway house for months. "Salmagundi" will be produced this season.

E. H. SOTHERN, AUTHOR.

"My Remembrances" is the title of a series of articles which E. H. Sothern is writing for *Scribner's*.

MARGARET REGAN, Annette Humphreys, Lois Worden, George Wilson, Connor Burns and John Brennen have been engaged for Price & Butler's production of "It's a Long Way to Tipperary."

HAVLIN TO RETIRE.

DISSOLUTION OF FIRM OF STAIR & HAVLIN FIRST STEP.

John H. Havlin, for many years one of the prominent figures in American amusements, has decided to quit the strenous life demanded of a man in the business end of the profession and devote his time to the "pursuit of recreation." At least, that's the way he puts it.

Mr. Havlin's career, while not meteoric, is one marked with steady progression, and he is a living example of what determination, grit and perseverance, combined with a natural business ability, can accomplish.

Beginning in a modest way, while still in his teens, as the owner of an animal troupe, he gave exhibitions at county fairs. He saved a little money and later became lessee and manager of Thomas' Music Hall, in Cincinnati, confining his attractions to the lighter musical and farcical works.

Advancing still further, he next built the Walnut Street Theatre, in the same city, and then, with Miles and Rainforth, formed the managerial firm of Miles, Rainforth & Havlin, which controlled the Walnut and the Grand. The firm next acquired the Pike Opera House, also of Cincinnati, and thus controlled the three leading theatres in that city at that time.

The formation of the firm of Stair & Havlin came after the dissolution of the Miles, Rainforth & Havlin concern, and with Mr. Stair, Mr. Havlin built up a popular priced circuit that extended from the East far into the West, the firm practically controlling the popular price houses of the United States.

The decision of Mr. Havlin to retire, while not unexpected, is somewhat of a shock to those who have long linked his name prominently with the amusement profession, and with his retirement the business loses one of the most astute managers it has ever known.

ELSBERG RECEIVER FOR HAMMERSTEIN.

Last week, in the United States District Court, Judge Julius M. Mayer appointed Nathaniel A. Elsberg receiver for Oscar Hammerstein, on application of the American Seating Co. and others, Hammerstein having filed a petition in involuntary bankruptcy.

The American Seating Co., in its petiion, states that Mr. Hammerstein owns stock in the Manhattan Opera Co. and the Lexington Avenue Opera House, his equity in both being $40,000.

Judge Mayer's order restrains sheriffs and creditors from proceeding against the property.

JOHN BUNNY LEFT $6,536.89.

An appraisal of the estate of John Bunny, the moving picture actor who died several months ago, shows that he had $9,107 on deposit in the First Trust Company of Cleveland, O., and $1,193.96 on deposit in the Flatbush Branch of the Broadway Trust Company, making a total of $10,300.96. Of this amount $3,764.07 is deducted for funeral and doctors' expenses, leaving a balance of $6,536.89 for his widow, Clara.

ZOE CHESHIRE, the harpist, who was recently confined to her home with a poisoned arm, has fully recovered and is with "The Melody of Youth" Co., which is soon to be seen in New York City.

"SEYMOURE'S TANGO GIRLS," Seymoure & Dunn's big musical review, opened their second season Christmas Day at Salisbury, Mo., to a large and enthusiastic audience. The company of fifteen people includes: Charles Dunn, acting manager; Schnitz Seymoure, principal comedian; Midge Carroll, producer and soubrette; Olyvette Pani, prima donna; Ernest Mack, comedian; Ferris Taylor, bass singer; Norman Fuller, tenor singer. The chorus includes: Nellie Clark, Cora Witt, Anabelle Carter, Bessie Fuller, Alice Brimy, Gertrude Ryan, Charles White, musical director. Robt. Emerick handles the advance and booking of the above company.

CHRISTMAS week was spent by the Smart Set Company at the Lyceum, Detroit, Mich. The business was the largest ever experienced by the show at any time in the past fifteen years, for the same period of the year. Col. J. Martin Free, manager of the show for many years, tendered the thirty-six members of the company a banquet, Christmas Day, at the Bush Inn, and an elaborate menu was served.

"THE MILLION DOLLAR DOLL" cast includes: J. W. Wandling, Fred Raymond Jr., Louise Willis, Harvey D. Orr, Harold Orr, Vivian Forrest, Jessie Howard, Bert Le Roy, Warren Lawler and Tom Hayes.

TOM MARKS presented "The Man from Canada" for two performances Christmas, in St. Catherines, Ont., to capacity houses. After the show Mr. Marks entertained the members of the company at a banquet, after which they adjourned to Arlie Marks' apartments, where Santa Claus distributed presents. Only members of the company were present, including: Tom Marks, Arlie Marks, Olive Nelson, Florence Wager, Doris Phillips, Mabel Williams, Frank Byron, W. S. Phillips, Lindsay Ferrin, Joe Marks, Chris. C. Allen, Major Carredth, Jack McMillan, Stewart Affleck, Dave Dick, W. F. Brockenshire, and Patsy, the mascot.

THE PRESTON-CURTIS PLAYERS opened their first annual season Jan. 3, at Fitzwilliam, N. H., to capacity business. Frank Preston and Walter Curtis head the company, which will work through Vermont and New York for three day and week stands.

HENRY CARR, formerly of the Billy Allen Stock Co., is requested to communicate with his mother.

THE MORTON OPERA COMPANY, which open an engagement of ten weeks at the Lyceum, Scranton, Pa., on Monday evening, Jan. 3, is reported to be one of the finest organizations of its kind. They are sure to have a successful run at the Lyceum, as they are remembered by the local theatregoers for their meritorious work on their previous engagement there.

CHAS. VAN will in future use his own name, Chas. Van Osten.

'OLE, THE COWBOY SWEDE" CO. had a swell Christmas in Great Falls, Mont., and all received beautiful presents. The show is prosperous, and doing big business everywhere. The roster Frank Cronk, Alfred Thomas, Ralph Deane, Earl Maxwell, Carl Hinckley, Alice Southern, Erba Robeson.

EMPIRE STOCK, PITTSBURGH.

The Empire Theatre Stock Co., under the management of A. A. McTighe, owner of the East End playhouse, and under the personal direction of Joseph King, produced "Paid in Full" week of Jan. 3 in a capable manner.

Eva Marsh appeared to advantage as Emma Brooks. William Stanton, leading man, with appearance, youth and ability, appeared as Joe Brooks with success. William Lemuels scored a hit as "Jimsie," as did Guy Kibbee, as Captain Williams. Leon J. Tempest, comedian, played Sato and won many friends. Rose Adelle kept the audience in good humor with her comedy in Mrs. Harris. And Lois Blair, as Beth Harris, was very clever.

Credit is due Joseph King for the artistic production. Ilroy Elkins, stage manager; William Cutter, carpenter; F. H. Gibbins, property master, and John Manslon, electrician, cannot be praised too highly.

"Alias Jimmie Valentine" is the bill for week of Jan. 10.

FRANKLIN STOCK CO.

The Original Franklin Stock Co. has met with success since the first of the year and is playing to good business.

The company opened Christmas matinee at Fredonia, N. Y., remaining there the week of Dec. 27, and played to a record breaking business. Following Fredonia was Oil City, Pa., at which place they also broke all house records for any stock company.

The cast includes: Marion L. Franklin, Edwin Weever, L. E. Beach, Howpstead Prince, J. Rogers Howard, Hal Stack, Laura Chase, Jessie Howe, Franc Elliotte and Frank Fobs. All new bills are being played, most of which were written by Edwin Weever.

AUGUSTA PERRY, leading woman of the Champlin Stock Co., is suffering from the effects of burns and electric shock caused from contact with an electric iron. It is claimed that 110 volts had passed through her body.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

HARRY MOUNTFORD, Frank Fogarty, Alf. Grant, and members of the board of directors, want to thank all members who worked industriously, aiding much to swell membership to present numbers. Keep the good work up.

HARRY BOTTER, chairman of house committee, is as gentlemanly in studio as he is around clubhouse. Harry could never be different, as his school teacher tells me, no matter what his surroundings he always was courteous.

MR. and MRS. HARLAN KNIGHT gave a Christmas party, at Hotel Perrin, Providence, R. I. Horace Weston, who shares the applause in Mr. and Mrs. Harlan's big act, called "The Chalk Line," writes that he depends each week on THE CLIPPER to get dope on what's doing around 227 W. Forty-sixth Street. Many others do the same, Horace.

ANDY RICE is again himself. You know Andy was quite sick a short time ago. Now he is dispensing mirth on the Orpheum time; actually made the attendance laugh out loud in Montreal.

IF SOME artists do not *cop* Walter De Leon and "Muggins" Davies' original act, "Burlesque Movies," they have a vehicle that should keep them busy many seasons.

FASCINATING MARGUERITE NEWELL is about the "limberest" soubrette one ever saw. The song, "Hush, Hush, Don't Make a Noise," suits her voice to a T.

"SOUL OF VANITY," Miss Desirel Lubowska's original dance, proves her an artistic impressionistic, character dancer.

RICHARD BROTHERS, aerial bar performers, are both Rats. Their act runs about seven minutes. *How many?* Anyway, what these boys do in a *very small time* covers all tricks.

SWAN and BAMBARD are still partners, although not doing their act. They are with same attraction, called "Girlie Show." These boys have been staunch Rats for many years.

LONGING FOR NEW YORK is Oscar L. Goodfriend, now musical director at Auditorium Theatre, Quebec, Can. Oscar is quite popular in Quebec, and Manager J. H. Paquet thinks him a Prince of Good Fellows, as do J. B. Hudson, violinist; J. Richard and Leo Vandry, including myself.

MEMBERS of the House Committee meet in Board of Directors' room Fridays, 4 P. M., where boys talk it over, concerning welfare of all departments in club house.

JOHN FAULHABER and his co-workers in office have their hands full. All business details are done exact, no work left over until next day. This is John Faulhaber's method.

FALARDO, the instrumental man, lost his voice after Monday opening, Jan. 3, at Francais Theatre.

BILLY BOWERS, who is one tough youngster, and Lew Reynolds, who just hates rough ones, send their best regards to Florence Cooke, Frankie Farrell, *Kitty Dayton*, Adelaide Walsh, Lillian Smith, Mabelle Parker, Marie Hammett, Brownie Bambard, Flo Ingram, Lulu Shanley, Mattie Kipp, Harriett Murray, Mabelle Reid, Carrie Bernard, Annette Walker and Gracie Sachs.

SEE DOROTHY SHOEMAKER in "The Passion Play of Washington Square." Her cast is also worth while. Artists are: Arthur Maitland, Kathran Staunton, Monart Kippen, Wm. Sider, James Jarvis and Robert Burns.

YES, BILL BAKER is still George Stone's sidekick, and a very capable *young man* is Billy.

TOM BROWN, also Alex. Brown, of the Six Brown Brothers, are missed much these days. You know they are *en route* with "Chin Chin" Co.

WHILE in New York, John B. Williams, who is with the Follies of the Day Co., took long walks with Billy Waldron. These boys are constant companions.

BERT BROWN and his pretty sister have played in Canada for some nine weeks, guidance of J. Alos, the famous Canadian agent.

AS A musician none better, naturally, Von Dell, instrumentalist, is a big hit everywhere.

DRAWEE, HAMBO and FRISCO, that's how they are billed. Naturally one would surmise from their sheet that act was a three act, it is—but Hambo and Frisco are just dogs, with human brains. Frisco tipped me, and he should know.

JOIN the Amalgamated Relief Asso. at once. Only rats in good standing can join. It's worth your investigation, so see Chas. McPhee some time this week.

MEYER HARRIS and GUSSIE WHITE are new partners. I mention this fact for the benefit of Joe Welsh, Ben Welsh, Lew Welsh, Leni Welsh, Charlie Blake, John K. Hawley, Andy Rice, Harry Cooper and Harry Le Clair.

DOTTIE CULVER, of Williams and Culver, with a natural soprano voice, is now playing weekly for past twelve weeks for the Western Vaudeville Association. Will *Fally Marcus* also note.

WILLIAM H. LYTELL has surrounded himself with Elsie Argus and Jack McBride; with this able cast how could William Lytell's act, called "An All Night Session," fail?

The only man who should not advertise is the man who has nothing to offer. THE CLIPPER reaches everywhere.

SINCERE and heart felt sympathy to Brother Harry Willis in the loss of his father, who was accidentally asphxiated by gas, Jan. 5, at his home, 207 East Nineteenth Street. Brother Willis was present at meeting Tuesday night, and on his arrival home after the meeting found his father dead in bed. The old gentleman was eighty-nine years old, and was known to all the youngsters in his neighborhood as grandpa.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 17-22.

U. B. O.

NEW YORK CITY.

Colonial.

Josie Heather & Co.
Kaufman Bros.
Marshall Montgomery & Co.
The Schmettans
Maurice Burkhart

Alhambra.

Mack & Walker
Norton & Lee
Hartley & Norton
Morton & Moore
Cressy & Dayne
Robbie Gordone
Brent Hayes
Belle Blanche
Fred & Addie Astair

Royal.

Whitfield & Ireland
Paul Gordon
Fritz & Lury Bruch
Dancing Mars
Deiro
Sophie Tucker
Hugh Herbert & Co.

Orpheum (Bkln.)

Five Statues
Cartmell & Harris
Samoya
Haydn, Borden & Haydn
Frances Nordstrom Co.
Merrill & Otto
Flanagan & Edwards

Bushwick (Bkln.)

Bradley & Norris
Geo. Howell & Co.
Holmes & Buchanan
Frank North & Co.
Albert Cutler
Gallagher & Martin
Chas. Ahearn & Co.
Dunbar's Southern Singers
Felix Adler
Nicholas Nelson Troupe
Violet Dale
Ruth Roye

Prospect (Bkln.)

Chas. Grapewin & Co.
Lou & Mollie Hunting
Four Janeways
Werner-Amoros Troupe
Fitzgerald & Marshal'l
Chung Hwa Four
Miller & Lyles
Sylphide Sisters

ATLANTA, GA.

Forsyth.

Harry Lester Mason
Big City Four
Brown & Spencer
Bankoff & Girlie
Alexander Carr & Co.
DeWitt Young & Sister
Five Musical Hodges
Bobby Walthour

BUFFALO, N. Y.

Shea's.

Chas. Olcott
Gruber's Animals
Kerr & Weston
The Floods
Saxo Sextette
Phyllis Neilson-Terry

BALTIMORE, MD.

Maryland.

Gertrude Long
Edwin Stevens & Co.
Moore, Gardner & Rose
Sylvia Loyal & Co.
Gautier's Toy Shop
Alfred Bergen
Pereira Sextette

BOSTON, MASS.

Keith's.

G. Aldo Randegger
Morton & Glass
Conlin, Steele & Parks
Benard & Storth
Nazimova
Elsie Janis
Four Meyakos
Henry Lewis
Natalie & Ferrari
Bertisch

BIRMINGHAM, ALA.

Lyric.

(SPLITS WITH NASHVILLE.)

First Half.	Last Half.
Britt Wood	Howard & Fields
Al. & Fannie Stedman	Six Water Lilies
Six Water Lilies	Seven Romas
Clipper Comedy Four	Joe Daniels
Arco Bros.	
Walker & Walker	

CLEVELAND, O.

Keith's.

Geo. East & Co.
Kajiyama
Cycling Brunettes
The Sharrocks
Hermine Shone & Co.
Eva Tanguay
Eddie Leonard & Co.
Sam Bernard

COLUMBUS, O.

Keith's.

Leo Beers
Mary Melville
Vallecita's Leopards
Dainty English Trio
Elsie Williams & Co.
Odiva & Seals
Honey Boy Minstrels

CINCINNATI, O.

Keith's.

Misses Campbell
Grace Fisher & Co.
Olympia Desvall
Polzin Bros.
Julian Rose
Mrs. Leslie Carter & Co.
Imhof, Conn & Coreene
Three Lyres

CHARLESTON, S. C.

Victoria.

First Half.	Last Half.
Orville Stamm	The Spellmans
Fagg & White	Jack Onri
Old Homestead Eight	Old Homestead Eight

CHATTANOOGA, TENN.

Orpheum.

First Half.	Last Half.
Harrington & Perry	Bissett & Scott
L. Grohs	Natalie Navarre
Six Musical Nosses	
Jack Kennedy & Co.	

DAYTON, O.

Keith's.

Nine White Hussars
John & Winnie Hennings
Vera Sabine & Co.
Alice Dinehart & Co.
Van Cleve & Pete
Harry Cooper & Co.
Minnie Allen

DETROIT, MICH.

Temple.

Claude Golden
Adonis & Dog
Maryland Singers
Frank McIntyre & Co.
Bernard & Phillips
Moon & Morris
Baker Sisters
Kingston & Ebner

ERIE, PA.

Colonial.

Seven Colonial Belles
Dooley & Sales
Nambe Bros.
The Brightons

GRAND RAPIDS, MICH.

Empress.

Hallen & Fuller
Belle Baker
Adeline Francis
"The Fashion Shop"
Wilmer Waiter & Co.
Flying Mayos

HAMILTON, CAN.

Temple.

Henry G. Rudolf
Harry Brooks & Co.
Roy Harrah Troupe

INDIANAPOLIS, IND.

Keith's.

Rae Eleanor Ball
Harry Fisher & Co.
Song Revue
Charlotte Parry & Co.
Milt Collins

JACKSONVILLE, FLA.

First Half.	Last Half.
Kerville Family	Farrell & Farrell
Musical Nosses	Belle Rutland
The Turpins	Musical Nosses
Harry Wardell	McGowan & Gordon
	Four Omatis

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half.	Last Half.
Bissett & Scott	Harrington & Perry
Natalie Navarre	Le Grohs
Three Misses Stewart	Dorothy De Schelle & Co.

LOUISVILLE, KY.

Keith's.

Joe. E. Bernard & Co.
Albert & Irving
Vasco
Chip & Marble
Gaston Palmer
Acker Trio
Ray Samuels
Hunting & Francis

MONTREAL, CAN.

Orpheum.

Myrl & De'mar
Great Leon
McConnell & Simpson
Lambert & Frederick
Watson Sisters

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)

First Half.	Last Half.
Amelia	Scott & Keane
Kenneth Casey	Joe Cook
Mendelssohn Four	Leonard & Dempsey
Alexander Bros.	La Viva

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)

First Half.	Last Half.
Howard & Fields	Golfing Girls
Seven Romas	Britt Wood
Golfing Girls	Al. & Fannie Stedman
Joe Daniels	Clipper Comedy Four
	Arco Bros.
	Walker & Walker

OTTAWA, CAN.

Dominion.

Van & Schenck
Heras & Preston
Walter Brower
Eddie Carr & Co.

PITTSBURGH, PA.

Davis.

Clown Seal
Lubowska
Augusta Glose
McKay & Ardine
"Petticoats"
Imperial Jiu Jitsu Troupe
Orth & Dooley

PHILADELPHIA, PA.

Keith's.

Mignon
De Leon & Davies
Kelt & De Mont
"Forest Fire"
Fred V. Bowers & Co.
Lillian Jewel's Manikins
Allman & Dody
Emma Carus & Co.
"Highest Bidder"

PROVIDENCE, R. I.

Keith's.

Milo?
Manuel Quiroga
Folano & Elliott
Mrs. Langtry
Barry & Wolford
Laughlin & Gaxton
The Seebacks

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK.)

First Half.	Last Half.
Scott & Keane	Ameta
Joe Cook	Kenneth Casey
Leonard & Dempsey	Mendelssohn Four
La Viva	Alexander Bros.

ROCHESTER, N. Y.

Temple.

Ralph Smalley
Jeg & Ethel Dooley
Oliver & Olp
Geo. MacFarlane
Howard's Ponies
Kramer & Morton
Lucy Gillette
Alan Brooke & Co.

ROANOKE, VA.

Roanoke.

First Half.
Musical Brass

SAVANNAH, GA.

Bijou.

First Half.	Last Half.
Farrell & Farrell	The Turpins
Belle Rutland	
McGowan & Gordon	
Four Omatis	

TORONTO, CAN.

Shea's.

Six American Dancers
Mr. & Mrs. Jimmie Barry
Beatrice Morrell Six
Moran & Wiser
Four Danubes
"Passion Play of Washington Square"
Ben Deeley & Co.

TOLEDO, O.

Keith's.

Kartelli
Craig Campbell
Marguerite Farrell
Donahue & Stewart
"Bride Shop"
Dorothy Regel & Co.

WASHINGTON, D. C.

Keith's.

Beatrice Herford
Mr. & Mrs. Gordon Wilde
Merle & Mary MacFarland
Bert & Betty Wheeler
Grace La Rue
Isabelle Lowe & Co.
Howard, Kibble & Herbert
Willard Simms & Co.

WILMINGTON, DEL.

Garrick.

Powder & Capman
Diamond & Grant

YOUNGSTOWN, O.

Hippodrome.

Mullen & Coogan
Everett's Circus
Orange Packers
Geo. Brown & Co.
Lulu Coates & Co.
Valerie Bergere & Co.
Chas. & Fannie Van
Marion Weeks

ORPHEUM CIRCUIT.

CHICAGO.

Majestic.

Weber & Fields
Nellie V. Nichols
Bankoff & Girlie
Williams & Wolfus
"Cranberries"
Primrose Four
Misses Lightner & Alexander
International Girl
Garcinetti Bros.

Palace.

Nora Bayes
Lillian Kingsbury & Co.
Avon Comedy Four
Al. Herman
Hans Hanke
Monroe & Mack
De Vole & Livingston
Three Types

CALGARY, CAN.

Orpheum.

Joe Howard & Clark
Corelli & Gillette
Emmet DeVoy & Co.
Olga Miskka Trio
Lamberti
Five Kitzmuras
Dyer, Faye Trio

DENVER, COLO.

Orpheum.

McWatters & Tyson
Reine Davies
Five Annapolis Boys
Gen. Ed. Levine
Leon Sisters
Arthur Barat

KANSAS CITY, MO.

Orpheum.

Mack & Vincent
Olga
Bell Boyer & Co.
Robt. L. Dailey & Co.
The Sultanas
Ed. Morton
Harry Green & Co.
Ciccolini

LINCOLN, NEB., & COLO. SPRINGS, COLO.

(SPLIT WEEK.)

Claude Gillingwater & Co.
Diamond & Brennan
Bronson & Baldwin
Claudius & Scarlet
Schiavoni Troupe
Flying Wuertz
Sherman, Van & Hyman

LOS ANGELES, CAL.

Orpheum.

Lillian Russell
Roshanara
La Mont's Cowboys
Statue's Circus
Sinart Barnes
The Crisps
Florrie Millership

MILWAUKEE, WIS.

Majestic.

Clayton White & Co.
Walter C. Kelly
Salon Singers
Chas. Kellogg
Beaumonte & Arnold
Alice Lyndon Doll Co.
Harry Hines & Co.
Two Tomboys

MEMPHIS, TENN.

Orpheum.

Fritzi Scheff
J. C. Nugent & Co.
Lew Wilson
Galletti's Monks
Gerrard & Clark
Mignonette Kokin
Margot Francois & Partner

MINNEAPOLIS, MINN.

Orpheum.

Carolina White
Gardiner Trio
Goldsmith & Hoppe
McCormack & Wallace
Herbert Germaine Trio
Nairen's Dogs
"Passion Play of Washington Sq."

NEW ORLEANS, LA.

Orpheum.

Pekin Mysteries
Geo. Damerel & Co.
Bert Fitzgibbon
Lyons & Yosco
Ray Dooley Trio
Hooper & Cook
Rae's Comedy Circus

OMAHA, NEB.

Orpheum.

Julie Ring & Co
Kirk & Fogarty
Dorothy Jarvis
Mazie King & Co.
Bert Wheeler & Co.
Rives & Harrison
Don Fong Gue & Hew

OAKLAND, CAL.
Orpheum.
Dunbar's Bell Ringers — Moore & Haager
Comfort & King — Ruby Helder
"Love in the Suburbs" — Frank Crumit
Harmony Trio

ST. PAUL, MINN.
Orpheum.
Mr. & Mrs. Connolly — Sharp & Turek
Worth & Price — Jas. B. Cullen
Fashion Show — Mirano Bros.
Sam Barton

SEATTLE, WASH.
Orpheum.
Bessie Clayton & Co. — Mang & Snyder
Billy McDermott — Brandon Hurst & Co.
Smith & Austin — Denny & Woods
Callste Conant

SACRAMENTO & FRESNO, CAL.
(SPLIT WEEK.)
Anna Held — Whiting, Huston & Co.
Ryan & Lee — Singer & Ziegler Twins
Reynolds & Donegan — Le Hom & Dupreece

PORTLAND, ORE.
Orpheum.
Rock & White — Van & Bell
Cantor & Lee — Major Mack Rhoades
Billy Bouncer's Circus — Frank Fogarty
Jno. R. Gordon & Co.

ST. LOUIS, MO.
Columbia.
Fashion Show — Payne & Niemeyer
Mason & Keeler Co. — Brooks & Bowen
Hooney & Bent — The Gliders
Harry Holman & Co.

SALT LAKE CITY, U.
Orpheum.
Laura Nelson Hall Co. — Conrad & Conrad
Nonette — Page, Hack & Mack
Three Leightons — The Cansinos
Thurber & Madison

SAN FRANCISCO, CAL.
Orpheum.
Evelyn Nesbit & Clifford — Les Yardys
Mayo & Tally — Gauthier & La Devi
Mae Francis — Eva Taylor & Co.
Burley & Burley — The Duttons

WINNIPEG, CAN.
Orpheum.
Gerrude Hoffmann & Co. — Grace De Mar
Harry Langdon & Co. — Paul Le Van & Dobbs
Moore, O'Brien & Cormack

LOEW CIRCUIT.
(EASTERN.)

NEW YORK CITY.
American.

First Half	Last Half
William & Heid	Pabalsta & Ferrara
Kawana Bros.	"Paid with Interest"
McCormack & Irving	Moss & Frey
Phantons	Dunedin Duo
Richards & Montrose	Pontell & Stark
Black & White Revue	Middleton-Spellmeyer Co
Frank Terry	Emma Stevens
Geo. Davis Family	Roberto

Boulevard.

First Half	Last Half
Grannis & Grannis	Great Richards
"Doctor's Orders"	McCormack & Irving
Marie Fenton	Sylvester Schaefer
Sylvester Schaefer	

Delancey Street.

First Half	Last Half
Florence Timponi	El Barto
Roberto	Williams & Held
Ford & Truly	Cadets de Cascoigne
Courtney Sisters	"Silver Threads"
"Buyer from Pittsburgh"	Courtney Sisters
Nellie Gray	Marconi Bros.
Dunedin Duo	Martin Bros.

Greeley Square.

First Half	Last Half
De Wer's Circus	Wm. Morris
Elwood & Snow	Richards & Montrose
Lockett & Waldron	Sally Seeley
"Paid with Interest"	"Doctor's Orders"
Jane Lawrence	Rogers, Hughes & Franklin
Tulto's Collegians	Phantons

Lincoln Square.

First Half	Last Half
Eckhoff & Gordon	Manetta & Sidell
Smith & Kaufman	Grannis & Grannis
Chauncey Monroe & Co.	"Master Move"
Marie Hart	Will H. Fox

National.

First Half	Last Half
Martin Bros.	Sabbott & Wright
Sally Seeley	Cranston & Lee
Forrester & Lloyd	Chauncey Monroe & Co.
Frank Westphals	Smith & Kaufman
Cunningham & Clements	Four Reddings
E. F. Hawley & Co.	

Orpheum.

First Half	Last Half
White Sisters	"Curse You, Jack Dalton"
Waterbury Bros & Tenny	
Billy B. Hall & Co.	Marie Hart
Frank Morrell	John T. Doyle & Co.
Anderson & Poly Pony	Frank Westphals
	Wm. O'Clare & Girls

Seventh Avenue.

First Half	Last Half
Xylo & Martin	Florence Timponi
Mildred Haywood	Waterbury Bros. & Tenny
Reed Bros.	Ed. Dowling
"Curse You, Jack Dalton"	"To Save One Girl"
Van & Carrie Avery	Lockett & Waldron
Mullaly, Pingree & Co.	Kawana Bros.
Marconi Bros.	
Cecil, Eldred & Carr	

BROOKLYN, N. Y.
Bay Ridge.

First Half	Last Half
Oberita & Girls	Redding Sisters
Melody Four	Eckhoff & Gordon
Ben & Hazel Mann	Jean Southern
Hal Crane & Co.	Clayton Drew Players
Neil McKinley	Willie Smith
Gwain's Aligators	Van & Carrie Avery

Bijou.

First Half	Last Half
Elizabeth Cutty	Johnnie Mitchell
Nathaniel Troupe	Reed Bros.
Moss & Frey	Forrester & Lloyd
Wm. O'Clare & Girls	Cunningham & Clements
Emma Stevens	White Sisters
Ed. Blondell & Co.	Billy S. Hall & Co.
Reed & Bassi	Frank Tenny
Zeta Lyons	De War's Circus

De Kalb.

First Half	Last Half
El Barto	Mildred Haywood
Ben Harney & Co.	Browning & Morris
Cranston & Lee	Hal Crane & Co.
Ismed	Elizabeth Cutty
Nevins & Gordon	George Davis Family
Julia Edwards	

Fulton.

First Half	Last Half
Redding Sisters	Howard & Symonds
Thomas Players	Julia Edwards
Park, Rome & Francis	Ben & Hazel Mann
Will H. Fox	Black & White Revue
Cadets de Gascoigne	Castino & Nelson
Black & White Revue	Cecil, Eldred & Carr

Palace.

First Half	Last Half
Jack Buchley	Jane Lawrence
Bauer & Saunders	Ed. Blondell & Co.
Sabbott & Wright	Reed & Bassi
Willie Smith	Zeta Lyons
"Ships That Pass in Night"	

BALTIMORE.
Hippodrome.
Pilcer & Douglas — Catalina & Felher
Catherine Hayes & Co. — Elsie Gilbert & Co.

BOSTON.
Globe.

First Half	Last Half
Harmony Trio	Reed Sisters
Stanley & Le Brack	Broadway Trio
"Silver Threads"	Connolly Sisters
Jack Marley	& Berger
Maori Sisters	Bernard & Shaw
	Olivatti-Moffett & Co.

BOSTON.
St. James.

First Half	Last Half
Schini & Grovini	Moscrop Sisters
Alice Cole	"Master Move"
"Yellow Peril"	Kay, Bush & Robinson
Andrew Kelly	Jack Marley
Olivatti-Moffett & Co.	Minetti & Sidelli

BOSTON.
Orpheum.
Nathaniel Troupe — Frank Morrell
Marie Fenton — Dusting Nellos
Bessie Rempel & Co.

CLEVELAND.
Miles.
Mahony Bros. & Daisy — "To Save One Girl"
Rawson & Clare — Harry Breen
Viola Duval — Heddington & Grant

DETROIT.
Orpheum.
Landry Bros. — Flo Irwin Co.
Hilda Schuce — Alexander & Scott
Hal Stephens & Co. — Klutting's Animals

ERIE.
Majestic.
Van & Lynn — Ashley & Morgan
Larry Comer

FALL RIVER.
Bijou.

First Half	Last Half
Moscrop Sisters	Selbini & Grovini
Eddie Foyer	"Yellow Peril"
Four Reddings	Andrew Kelly
	O'Neil & Gallagher

HOBOKEN.
Lyric.

First Half	Last Half
Arthur Ward	Jimmie Fletcher
Johnnie Mitchell	Moore & Elliott
"Best of Friends"	McIntosh & Maid
Huff & Von Rusing	Musical Maids

NEW ROCHELLE, N. Y.
Loew's.

First Half	Last Half
Jimmie Fletcher	Ginan & Newell
Jean Southern	Ford & Truly
John T. Doyle & Co.	E. F. Hawley & Co.

NEWARK, N. J.
Majestic.

First Half	Last Half
Pa'abuta & Ferrara	Ismed
Menetti & Sidelli	Mayne & Fern
Connolly Sisters	Tulre's Collegians
& Berger	Nevins & Gordon
Middleton-Spellmeyer & Co.	Swain's Alligators
Castino & Nelson	
Ginan & Newell	

PROVIDENCE.
Emery.

First Half	Last Half
O'Neil & Gallagher	Alice Cole
Bessie Rempel & Co.	Stanley & Le Brack
Broadway Trio	Eddie Foyer
Singer's Midgets	Singer's Midgets

ROCHESTER, N. Y.
Loew's.

First Half	Last Half
Manola	To fill
Downs & Gomez	
Anderson & Evans	
Eddie Dowling	
"To Save One Girl"	

TORONTO.
Yonge Street.
Gallon — Edward Abeles & Co.
Hurst & Hurst — Fisher, McDonough & Baldwin
Weston & Leon — Five Martells
Francis Renault

LOEW CIRCUIT.
(WESTERN.)

CHICAGO.
McVicker's.
Hearn & Scott — Bernard
The Berrens — Charles Case
Rogers, Pollock — Scanlon & Press
& Rogers — Ashley & Morgan
Elsie White

PANTAGES' CIRCUIT.

CALGARY, CAN.
Pantages'.
"Dairy Maids" — Wright & Davis
Mystic Bird — Yates & Wheeler
Angelo Armita Bros.

EDMONTON, CAN.
Pantages'.
"Bachelors & Sweethearts" — Burns & Kissen
Will J. Ward & Girls — Cavana Duo
Middle De Long

LOS ANGELES, CAL.
Pantages'.
Imperial Opera Co. — Alice Teddy (bear)
Laura Winston & Co. — Big Four
Laurie Ordway

OAKLAND, CAL.
Pantages'.
(Opens Sunday Mat.)
"Colonial Days" — Dancing Davey
Creo — Los Arados
S. H. Dudley & Co.

OGDEN, U.
Pantages'.
(Open Thursday)
"Lion's Bride" — Hopkins & Axtell
Chas. Carter & Co — Carson Bros.
Kelly & Violet — Williams & Rankin

PORTLAND, ORE.
Pantages'.
Fashion Girls — Standard Bros.
Potts Bros. & Co. — Bob Albright
Billie Seaton

SPOKANE, WASH.
Pantages'.
(Opens Sunday Mat.)
Imperial Troupe — Grace McCormack
"Cannibal Maids" — Leroy & Paul
Frank Bush

SEATTLE, WASH.
Pantages'.
"Office Girls" — Keegan & Ellsworth
Gallagher & Carlin — Burt Wiggin & Co.
Blucker & Winnifred

SAN FRANCISCO, CAL.
Pantages'.
(Opens Sunday Mat.)
Four Cantons — Harry Le Toy
Knox Wilson & Co. — "Golden Gate Girls"
Jarvis & Harrison

SAN DIEGO, CAL.
Pantages'.
"Girls of the Orient" — Frances Dyer
Morgan & Gray — Four Portlin Sisters
John & Mae Burke

SALT LAKE CITY, U.
Pantages'.
(Open Wednesday)
Lettie Mayer & Girls — Luckie & Yost
Vepera Serrette — Lavpo & Benjamin
Friend & Downing

TACOMA, WASH.
Pantages'.
Haveman's Animals — Lewis, Belmont & Lewis
Roberts, Stuart & Roberts — Herman Trio

(Continued on page 16.)

STOCK AND REPERTOIRE

KEITH'S NEW HUDSON PLAYERS.

Union Hill, N. J., week Jan. 3.

"Along Came Ruth" was not the only attraction that attracted the patrons of this popular theatre. The return of Ann MacDonald on Monday, 3, was the signal for the populace to turn out in large numbers to greet the little lady on "coming into her own." Flowers and presents in profusion was the way Union Hillers showed their appreciation of their former favorite.

We sat in front with arms folded waiting "to be shown." We didn't wait long. The way Miss MacDonald handled the role of Ruth Ambrose will long be a pleasant memory. She invested Ruth with her own personality, which proved to be amply sufficient to carry her through three acts—and to success.

Nor was Jack Roseleigh far in the rear as Col. Miles Standish Bradford. The role fitted Mr. Roseleigh to a nicety. He furnished us with a pleasant surprise, inasmuch as we had never seen him similarly cast. He came on in the first act and had lots of dash. After bamboozling Ruth, he dashed more than ever—after Ruth. But you should have seen Ruth.

Joseph Lawrence was very much in evidence as Israel Putnam Hubbard.

Jessie Pringle was thoroughly capable as Mrs. I. P. Hubbard. Miss Pringle generally is. Mildred Florence only had to look nice. We understand she was letter perfect at the first rehearsal. Helen Hemingway played Annabelle Burnham. Some one had to play it, so they "sicked" it on to Miss Hemingway. That's what you get for being good natured.

Virginia Howell came on late but wasn't long in making her presence felt. There wasn't a bakery within a block, but Miss Howell proceeded to get a "bun" without leaving the stage—aided and abetted by Joseph Lawrence. A delightful scene, delightfully acted, totally free from coarseness or vulgarity.

Chas. C. Wilson was acceptable as Allan Hubbard. Aubrey Bosworth and his mustache both did capable work, the former, as Pilny Bangs. Frederick Webber, as Evander Hitchborn, undertook to play the undertaker. No one stopped him.

John Dunn was very good indeed as Capt. Aaron Sproul. Mr. Dunn played a good character role well.

This week, "Blue Jeans." See Ann MacDonald play Jane in January. *Le Roy.*

JOSEPH SNEENEY returns to the Brownwell-Stork Stock Co. week of Jan. 10, for "Seven Keys to Baldpate."

THE LITTLE PLAYHOUSE, COMPANY.

Mt. Vernon, N. Y., week Jan. 3.

To begin with, we will remind Mr. Wilcox, and he in turn can remind the publisher of the program, that the present year is 1916.

We don't ever expect to see these players to better advantage than we did last week when they presented "A Pair of Sixes." Individually and collectively, they gave a performance of which they may well be justly proud.

There was little to choose between Frank Wilcox and Robert Lowe as the quarrelsome partners, Nettleton and Boggs, respectively. The opportunities for over-acting and "horseplay" in these roles are inviting. Neither Mr. Wilcox nor Mr. Lowe, however, accepted the invitation. Both gave splendid, legitimate performances. Throughout the play Mr. Wilcox injected clever bits of byplay that were thoroughly enjoyed.

Coralinn Waide and Minna Gombel, as the wife and wife-to-be, of the pugnacious proprietors of the purple pills, were very well cast. Miss Gombel and Miss Waide were simply called upon to be delightfully feminine. And they were all that, and then some more.

When you talk about character work in stock for the season of 1915-16, don't forget to mention the "Coddles" of Mrs. Adelaide Hibbard. As the English slavey this lady gave as fine a performance as the most critical could ask for. Mrs. Hibbard's every appearance was good for several legitimate, honest laughs. We will always have pleasant recollections of her work in "A Pair of Six...."

Roland Lee was fairly satisfactory as Vanderholt, the lawyer. An injection of ginger would have helped. Freeman Wood was satisfactory as Tony Toler. Halbert Brown was the best Mr. Applegate in the play.

E'ls Baker and Charles Mather, as the stenographer and bookkeeper of Nettleton & Johns, played their roles though small, very well. The same may be said for Joseph Monaco and Harry Andre, as the office boy and shipping clerk, necessary cogs to a big wheel.

This week, "The Recoil." *Le Roy.*

YOUNGSTOWN STOCK CO.

The clever stock at the Grand, Youngstown, O., presented "A Pair of Sixes" week of Dec. 27. W. O. McWatters played the role of T. Boggs Johns, and what he did with it was a revelation to his many admirers who have seen him only in leads.

Mae Melvin was pretty and efficient as Florence Cole.

L. P. Webb, as Nettleton, was excellent. Bennett Finn made a very good lawyer, while Tom Kreuger, as the fresh salesman; Victor Fletcher, as the office boy; Edith Gray, as Mrs. Nettleton, and Lester Howard, as Crome, all won new honors by their fine interpretations.

Edith Bowers was a "scream" as Coddles.

FROM AMERICAN PLAY CO.

GEORGE FARREN, who has made a pronounced success with his company at the Warbrifton Theatre, in Yonkers, will make an elaborate production of Margaret Mayo's famous play of cented life, "Polly of the Circus."

AMONG the plays that will be the coming attractions at the Mack Club Theatre, in Joplin, Mo., will be "Rosalind of Red Gate," "The Chorus Lady" and George Broadhurst's melodrama, "The Law of the Land."

NATHAN APPELL will produce "Under Cover" the coming week at the Orpheum Theatre, in Reading, Pa. Business is very good.

AT HOUSTON, Tex., the patrons of the Majestic Theatre, where Lassen & Norton are conducting a very successful stock season, will be treated to Mark Swan's Comedy Theatre success, "Her Own Money." The hit made by Julia Dean, in the New York run was spread far and wide through many magazines, and the result has been that not only where stock theatre patrons are allowed to vote for plays, but in many other localities, this comedy drama of domestic life of to-day, is one of the plays that gets big money, and is very popular wherever it has been shown. The stock company at the American Theatre, in Philadelphia, will make an early production of this play.

THE Knickerbocker Players, in Philadelphia, who have broken all records for stock in the Quaker City, will make still new capacity records as each week goes on, for they have adopted the very wise policy of presenting good, strong attractions and maintaining this standard throughout every bill. "The Natural Law" was another winner with this company, and, in fact, this drama, which achieved signal success during its run at the Republic Theatre in New York last year, has met with approval wherever shown. The story is a big one, handled in a big way, and with a "punch" that never fails to "get over."

E. A. CUDDY is presenting a strong company at the Academy of Music, in Haverhill, and their attraction next week will be "At Bay."

CLIFFORD SHORE will present that great mystery farce, "Seven Keys to Baldpate," at his Orpheum Theatre, in Newark, during the coming week.

F. J. CARROLL, at the New Academy of Music, in Scranton, Pa., and the Poli house, the Hyperion Theatre, in New Haven, Conn., will both present "The Law of the Land" this week.

EXIT!

Carl Brickert, leading man of the stock company in Yonkers, N. Y., terminates his engagement with that company Jan. 15.

Mr. Brickert, who is capable and conscientious, has since been the recipient of two flattering offers. He has not announced any plans.

(Continued on page 20.)

RUTH ROBINSON

LEADING WOMAN

American Theatre

Philadelphia, Pa.

JACK R. LANE

LEADS

PHILLIPS LAYERS

Personal Direction, S. P. PHILLIPS.

Frances Agnew

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Permanent Address:

76 MANHATTAN AVE., N. Y. CITY

RALPH CAMPBELL

JUVENILE LEADS

ART E. WALTON

HEAVIES

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$25.00 reward will be paid any Theatre Manager, Newspaper Man or Musical Performer for a terse, catchy title for this new Show. Send to address below.

Have many offers for Summer location but have accepted none as yet. If you write, give details in first letter.

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LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.
Clipper Bureau, 5 South Square, Gray's Inn.

JAN. 1.

NEW YEAR OPENS WELL.

A Happy New Year!

Our theatrical managers have made a really fine effort to start it off well. No house of importance is closed. Drury Lane closed since last Christmas, has stepped forward to the fighting line. And the public seems of a disposition to respond heartily to the invitation of the pleasure-purveyors. One of the least used pantomimic stories has been utilized at Drury Lane, that namely of "Puss in Boots," which has not been seen at "The Lane" for thirty years. George R. Sims and Frank Dix, the authors, have followed the outline of the story more carefully than is sometimes the case, though the humor of the comedians, George Graves, Will Evans and Barry Lupino is modern enough. The Puss is pretty little Rene Mayer. The prince is Eric Marshall, a smart young soldier, lately discharged from the army; the princess is Florence Smithson. There are two very beautiful ballets, one of butterflies, the other a black staircase effect, to which Drury Lane stage lends itself admirably. "Robinson Crusoe," at the Lyceum, and "The Babes in the Wood," at the Aldwych, present no features of interest to you.

POPULAR REVIVALS.

All the old favorite childrens' plays are revived this year—"Where the Rainbow Ends," at the Garrick; "Alice in Wonderland," at the Duke of York's, and "Peter Pan," at the New Theatre—being Dion Boucicault's first adventure there. There is a new Peter, Unity More, who began life as a dancer at the Empire, then went to Geo. Edwardes for musical comedy. Her last engagement was in "Shell Out," at the Comedy Theatre. But she declares that she wants to devote herself to finer work, and that Peter realizes her ambition. She is certainly most intelligent and charming.

NEW HIPPODROME SHOW.

"Joyland," the new revue at the London Hippodrome, was produced on the eve of the holidays. De Conrville says he has never spent so much money on a show, and I believe him. It is a gorgeous affair, and has many brilliant, finely imagined scenes. But there is less pretence at a story than I have ever known in respect of a West End revue, and the comic scenes are very crude. Shirley Kellogg has a great deal to do; but she has improved, and deserves her distinction. One of the big effects is secured by a song which Miss Kellogg sings while seated in a floral swing that works to and fro across the auditorium. Some of the papers are reproaching De Conrville with the very liberal use that he, now alone among English managers, makes of the joy plank, but he says he finds it one of the most popular features of the Hippodrome show; otherwise, he would not sacrifice a thousand dollars worth of seats a week to it.

COURT DISMISSES "THREE WEEKS" SUIT.

Justice Younger was lately asked, in the Chancery Court, to accord the Weston Feature Film Company, owners of "Three Weeks," protection against a comic film, called "Pimple's Three Weeks," said to burlesque and commercially damage the other. Justice Scrutton took time, as I reported to you, to consider his judgment, but he gave it clearly enough at last. He had read the book and seen both films. He regarded "Three Weeks" as "nothing more or less than a sensual intrigue * * * glorified by Mrs. Glyn in its inception, its progress and its results * * * garnished at every turn. As for the film 'it was inconceivably vulgar.' Most of it was independent of the novel, though one 'grossly immoral episode' had certainly been plagarized." But for this he did not care. He thought the films of a grossly destructive tendency, and no court that desired to maintain its self-respect could extend its protection to either party to the action—which he dismissed accordingly.

"STOP THIEF" had to be removed from the New Theatre to make room for Peter, and proceeded accordingly to the Prince of Wales' Theatre, settling down quite comfortably.

VIOLET MELNOTTE and FRANK WYATT deny that Miss Horniman has a long lease of the Duke of York's Theatre. In fact the house comes back into their hands in a few months time, and they are open to an offer.

SHAKESPEARE'S "Comedy of Errors" is practically unknown to the London playgoer of today, and the excellent performances by Miss Horniman's company, at the Duke of York's Theatre, are much admired.

JOHN LAWSON has taken the Kingston-on-Thames Theatre, and renamed it "The Revue Theatre."

AN INTERESTING series of pictures, sanctioned by the War Office and the Admiralty, called "Britain Prepared," has been shown at the Empire.

ALFRED LESTER tried a sketch called "Simpson's Stores," at the London Coliseum, and took a livelier tone than usual, therein. Simpson, the storekeeper, learning that in a customer he has a well known comedy actress, confides in her that he has written a play to advertise his business. They run through it together. "I love him better than Simpson's canned pears," is a fair specimen of the dialogue. Still the piece is funny, and Lester's personality carried a long way.

GEORGE FOX, the well known theatrical wigmaker, is dead. Irving's custom established this firm.

LIEUTENANT ALBERT EDWARD BENEDICT, who was accidentally shot at King's Lynn Encampment, was an experienced and useful actor. He was with Du Maurier and Alexander. Lieutenant Benedict was a son of the late Sir Julius Benedict, a famous musician.

HENRY JAMES, the novelist-dramatist, who has been seriously ill, is making good progress toward recovery now.

IN *The Era* it is stated that, of an estimated 8,000 English actors, 1,500 are with the fighting forces.

A YOUNG officer, who lately won the Victoria Cross, has evolved from a rounder whose proudest boast it used to be that, during the run of "The Merry Widow," at Daly's, he had witnessed a performance from every stall in the theatre.

FRANK SLAVIN, the pugilist is now a soldier in France. How he got into the army at fifty-four is best known to himself.

WATSON HUME MOFFAT and DICKSON MOFFAT are touring Scotland with a play called "Bauldy," which is said to be a second "Bunty." Of the Moffat family, Sanderson is a corporal in the South Staffordshire regiment, and Graham is touring Australia with "A Scrape of the Pen," so widely are they scattered.

LENA ASHWELL was sued for $400, taxes in respect of the Kingsway Theatre. She said she had had rough luck, and the Court allowed the matter to stand until Miss Ashwell's next production has eventuated.

WALTER BELLIARE, manager of the Moss Empire Music Hall, Birmingham, has been fined $25 in respect of indecent songs sung by Harry Champion, a "red-nosed" comedian.

MARIE LLOYD has been the feature of the holiday bill at the Oxford.

VESTA TILLY and MAY MOORE DUPREZ are the features of the Christmas program at the Victoria Palace.

BANNISTER HOWARD formed an orchestra of women for his Aldwych pantomime.

AS "KIT" HAROLD TERRY'S play, "The Man Who Stayed at Home," is the hit of the season in Paris.

"WATCH YOUR STEP" is nearing its two hundred and fiftieth performance at the Empire.

SEYMOUR HICKS has played "The Bridal Suite" at the London Coliseum this week, with Isabel Elsom.

STOLL points out that all the talk about the Alhambra promenade is wasted, for the authorities have plainly intimated that they will sanction no structural alterations of importance in London theatres while the war continues.

SINCE August, 1914, upwards of $200,000 has been raised for war funds in London theatres.

ASKED to give his opinion of revues, Martin Harvey said that he had never seen one except "Armageddon."

MRS. E. H. BROOKE, a fine old actress, died in her eighty-first year. In middle and later life she acted a good deal with Toole and Irving. Her husband, my close friend, who died some twenty years ago, was Wilson Barrett's handsome and effective leading man.

LILY ELSIE says she cannot stand the strain of much more acting at His Majesty's. Her eight weeks' salary, so far $6,000, she has handed to the Disabled Soldiers' and Sailors' Fund.

PICTURES, taken under the sea, during the Williamson Expedition, are shown by Joseph Best for the Trans-Atlantic Film Co., at the Philharmonic Hall, Regent Street.

R. G. KNOWLES has now completed the writing of his revue, which Fred Wyndham, the leading provincial manager, will put in rehearsal so soon as the pantomimes are over, and send on the road, for the twice nightly dramatic houses.

EVA CARRINGTON, the American actress in musical comedy, who married Lord de Clifford and was widowed, married a second time, a Scottish landowner, and is again widowed.

"TO-NIGHT'S THE NIGHT" puts two hundred performances to its credit at the Gaiety almost on the anniversary of its original production at Newhaven.

ROBERT COURTNEIDGE and THOMAS BEECHMAN continued their season of opera in English at the Shaftesbury Theatre. They made a Christmas feature of the mystery play, "Everyman," put to music by Liza Lehman.

LENA ASHWELL produced "The Starlight Express," a fantastic play by Algernon Blackwood, the novelist, and Violet Pearn, with music by Edward Elgar, at the Kingsway Theatre, on Wednesday. It relates the adventures of the Wumbled family, who get out of their bodies when they sleep, and perform weird antics. "Starlight," the author says, "falls upon earth in finest golden rain, that clings to everyone, sowing sweetness in the heart."

LEWIS WALLER, the actor, proves to have left rather less than $30,000 to be divided between his son Edmund and his daughter Nancy.

IF ALBERT DE COURVILLE does "Around the Map" in London it will not be at the London Hippodrome, but at some other house. The combination is envious, for Herman Finck is Alfred Butt's musical director, and between De Courville and Butt there is a deep feeling of rivalry.

WANTED AT ONCE
PEOPLE IN ALL LINES
FOR PERMANENT STOCK
Youth, appearance, wardrobe and ability absolutely essential. People with good Specialties given preference. Write or wire. P. S.—Glad to hear from friends. H. D. HALE, care Savoy Theatre, Greenville, Texas.

Ladies Orchestra
Can Place a Few More Ladies in Permanent Orchestra Work.
PETER GRIFFIN, Griffin's Theatre Building, Toronto, Canada.

WANTED QUICK--PIANIST Who Doubles Stage
PREFER MAN
ALSO MAN FOR LIGHT COMEDY AND JUVENILE. Must Do Specialty
OTHER USEFUL PEOPLE DOING SPECIALTIES
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WOMAN FOR CHARACTERS AND HEAVIES
Other useful people, write. Those with Specialties preferred. Long engagement. Send photo and state all first letter. Join on wire. Theatre open for Feature Pictures on Sundays. Address
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Must do Specialties. Sober, Loyal People, with A1 Wardrobe.
PAUL HILLIS, Dixie Theatre, Philadelphia, Pa.

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NEXT WEEK'S BILLS.

(Continued from page 13.)

VANCOUVER, CAN.
Pantages'.

Arthur Lavine & Co. — Valerie Sisters
Raymond & Bain — Ranlon & Clifton
Greenlee & Drayton

VICTORIA, CAN.
Pantages'.

"Mexico" — Singing Parson
O'Neal & Walmsley — The Bremens
Hugo B. Koch & Co.

WINNIPEG, CAN.
Pantages'.

"Boarding School Girls" — Reed & Wood
Norton & Earl — Coote & Bothert
Al. Fields & Co.

MICHIGAN CIRCUIT.
(U. B. O. Chicago Office)

ANN ARBOR.
Majestic.

First Half	Last Half
Kremka Bros	Etter's Goats
Prince Lai Mon Kim	Calloway & Elliott
Feltz & Barry Girls	Six Military Dancers
Dr. Royal Raceford	Kilkenny Four

BATTLE CREEK.
Bijou.

First Half	Last Half
Allen & Allen	Woolfolk's La Salle
Three Lorettas	M. T. Co.
Hippodrome Four	
John Neff	
Song & Dance Revue	

BAY CITY.
Bijou.

First Half	Last Half
Corrigan & Vivian	Herman & Shirley
Elliott & Mullen	Sam Rowley
"Between Trains"	Webber's Melodyphiends
Kenny & Hollis	Roach & McCurdy
Bobker's Arabs	Coin's Dogs

FLINT.
Majestic.

First Half	Last Half
Herman & Shirley	Corrigan & Vivian
Sam Rowley	Elliott & Mullen
Webber's Melodyphiends	"Between Trains"
Roach & McCurdy	Kenny & Hollis
Coin's Dogs	Bobker's Arabs

JACKSON.
Bijou.

First Half	Last Half
Etter's Goats	Kremka Bros.
Calloway & Elliott	Ed. & Jack Smith
Adler & Co.	Feltz & Barry Girls
Six Military Dancers	Prince Lai Mon Kim
Kilkenny Four	Dr. Royal Raceford

LANSING.
Bijou.

First Half	Last Half
Honseley & Nichols	"This Way Ladies" (Trib)
College Girls Frolic	
Bill Pruitt	
Raph. Bayhl & Co. (One to fill)	

SAGINAW.
Franklin.

First Half	Last Half
"This Way Ladies" (Trib)	Honseley & Nichols
	College Girls Frolic
	Bill Pruitt
	Raph. Bayhl & Co.
	Chas. & Madeline Dunbar

INTERSTATE CIRCUIT.

AUSTIN, TEX.
Majestic.
(Jan. 17, 18)

"Girl in the Moon"	Navassar Girls
Nichols Sisters	Dooley & Rugel
Bert Melrose	Rocher's Monkeys.
May & Kilduff	

DALLAS, TEX.
Jefferson.

First Half	Last Half
King Sauls	Two Irmenas
Mabel & Le Roy Hartt	Gerald & Jarnigan
Tun Chin Troupe	Freddy James
	Bonnie Sextette

DALLAS, TEX.
Majestic.

Brown & McCormack	Houdini
"Six Peaches and a Pair"	Bremer & Allen
	Morin Sisters
Four Melodious Chaps	

FT. WORTH, TEX.
Majestic.

Beeale Browning	Willie Weston
Harry Beresford & Co.	"The Red Heads"
	Sans Souci Trio

HOUSTON, TEX.
Majestic.

Queenie Dunedin	Chief Caupolican
Weber, Dolan & Frazer	Metropolitan Girls
"Which One Shall I Marry"	Ball & West
	Triplex & Paulo

LITTLE ROCK, ARK.
Majestic.

First Half	Last Half
Dix & Dixie	Navassar Girls
Wagner & Palmer	Dooley & Rugel
Raymond Sisters	Bert Melrose
Martini & Max	

LEAVENWORTH, KAN.
Majestic.

Hanella	"Princess Misses"
Le Roy & Cahill	Louis London

MUSKOGEE, OKLA.
Majestic.

Sans Souci Trio	
Carson & Willard	

OKLAHOMA CITY, OKLA.
Lyric.

First Half	Last Half
Two Irmenas	Libonati
Gerald & Jarnigan	Evelyn Cunningham
Newhoff & Phelps	Vera Messeregu & Co.
Freddy James	Cracker Jack Four
Bonnie Sextette	The Gaudshmidts

SAN ANTONIO, TEX.
Majestic.

Camille Trio	"Society Buds"
Natalie Sisters	Donovan & Lee
Brett Wood	Long Tack Sam Co.

SHREVEPORT, LA.
Majestic.

First Half	Last Half
Wright & Bugs	King Saule
Willing & Jordan	Mabel & Le Roy Hartt
Sullivan & Myers	"Girl in the Moon"
Mahoney & Auburn	Tun Chin Troupe

ST. JOSEPH, MO.
Crystal.

First Half	Last Half
Lerola	Hermany's Pets
Dunn & Dean	Finn & Finn
Mme. Sumiko & Girls	Gertrude Van Dyke & Bro.
	Bobbe & Dale

TOPEKA, KAN.
Novelty.

First Half	Last Half
Richard Walley & Co	
Bolger Bros.	
Foster & Lovett	
The Paldrens	

TULSA, OKLA.
Empress.

First Half	Last Half
Libonati	Richard Walley & Co.
Evelyn Cunningham	Bolger Bros.
Vera Messeregu & Co.	Foster & Lovett
Crackerjack Four	The Paldrens
The Gaudsmidts	

WICHITA, KAN.
Princess.

Last Half
Hanella
Le Roy & Cahill
"Princess Misses"
Louis London

CARL ANTHONY, who has been leading man at the Denham Theatre, Denver, for the past two years, will leave the company soon, as he has accepted a very flattering offer in Baltimore.

"WEDDED AND FARTED" is the attraction at the Gotham Theatre, Brooklyn, this week.

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GET THIS.

Monday, Jan. 3, at the Hudson Theatre, Union Hill, N. J., Ann MacDonald made her initial appearance as leading woman, in "Along Came Ruth." Miss MacDonald is the third incumbent of the present season at that house.

Monday, Jan. 3, at the Bronx Theatre, New York City, Frances McGrath made her initial appearance, as leading woman in "Along Came Ruth." Miss McGrath is the third incumbent of the present season at that house.

Might not this be called a coincidence?

GARA ZORA
THE DANCING SENSATION

BILLY HALL AND CO.
Presenting "MATRIMONIAL TROUBLES."

CECIL LYLE and VIRGINIA HARRIS
The Boy Baritone and the Tiny Girl
PRESENTING
A Novelty Singing, Dancing, Musical Act
Direction HARRY SPIRGOLD.

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DAINTY CHARACTER COMEDIENNE

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King of Ireland — The Little Beauty
Orpheum and United Time.

HARRY MASON & CO.
In "GET THE MONEY."
Unique Theatre, Minneapolis, Dec. 12. S. & C. Time.

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Vaudeville's Funniest Knockabout Comedians
MENNETTI & SIDELLI
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With MADELEINE GREGG and GEORGE RICHARDS
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FARM, MASONVILLE, N. Y.

TEDDY MORSE'S MUSINGS.

IN CHICAGO.

DEAR JACK: Can't see much difference twixt this place and the "big town," for this is a "big town," too. Same old hustle and bustle, rattle and prattle, boasting and toasting, that you meet in New York every day. Theatres and cabarets galore, many movies and song publishers! My word, they are thicker than on Forty-fifth Street, and take it from me, some of 'em are just as pesky as the New Yorkers.

If publishers would inject "class" into the men that represent them I think they'd be better off. And, of course, the "ad." gatherers waylay you with their insinuations that seldom get them anything. The movies are still in a semi-conscions state here, for many have signs over their doors reading "Children not admitted to-day," and such titles as "Lured Into a Roadhouse" and that type. New York is miles ahead of them in that line.

But let me tell you of the music men again. You would be surprised at the way some of the big houses work. Such a thing as clean cut business methods seem to have been long forgotten, and in the scramble to win out and "land" an act everything seems to go. The anvil chorus is on the job all the time, and the hammer and the knife are used right out in the open. No wonder the music publishers generally are held in such contempt. 145 North Clark Street is a beehive of publishers, and houses such firms as J. W. Stern & Co., La Salle Music Co. (Abe Olman), Leo. Feist Co., Roger Graham and May Hill (who are building up a fine business), and many others.

The Kalmar & Puck and Abrams Co. offices are dark, so I suppose they closed up. Met Tommy Quigley, the Witmark man, breezing along, and genial Rocco Vocco, Feist's mainstay, and Max Stone, Stern's able lieutenant, all with the glad hand and optimistic talk. This is a great music town, and a wonderful field for a few live wires, and the boys I mention seem to be "it." Joe Morris has a little fellow, Eastwood by name, who is doing great work for him. Saw Ed. Van Alstyne, looking hale and hearty, and oh, so young. Al. Wohlman and Ed. Morton, those two master song singers, "helloed" me, and Burt Green, Irene Franklin, Ballard McDonald, Jimmie Hussey, Ben Welch, Marvin Lee, Leo Carillo, Ed. Carney (used to be with Remick), and dozens of others, all wore a smile.

The show this week at the Palace is "vaudeville perfection," if there is such a thing, and as Phil Howard, the stage manager, said: "There's not a flop on the bill." Harry Singer is manager, and in his quiet, unassuming way, makes things move smoothly. My old pal, Harry L. Rogers, is musical director, and we "fanned" about Thirty-seventh Street when it was "tin pan alley."

He has the best vaudeville orchestra on the Keith Circuit so far. I think Miss Abarbanell and Nellie V. Nichols carry off the honors for the ladies, and George MacFarlane registers a "bull's-eye" at every performance. Though badly handicapped for two days with a bad throat, which nearly every singer gets in this town, he never faltered, and was really as big a hit as I've ever heard in a theatre. Mr. Singer told me Mr. MacFarlane was the best single man in vaudeville, and possessed everything that a vaudeville artist should. It has been a pleasure and a delight to play for him, and I'll be sorry when this trip ends. One critic said I exited with a "Castle Walk," but it wasn't—it was the "Mother Movement."

I managed to accomplish something here that hasn't been done before. I got a good dinner out of Caspar Nathan, who is one clever little newspaper man. He believes as I do, that people should answer letters, but he says nobody answers his, so why write at all? Better start a letter writing school, Jack, as stenographers are young, pretty and plentiful. Found two young lady orchestra arrangers here, one in Feist's office, a sweet young miss, Jessie Willette by name, and Ruth Baker, in Remick's office. Is there anything the women won't tackle these days? There seems to be a lot of good songs around town, and one in particular seems to stick to me.

The first line of the chorus starts "'M' is for the million things she gave me," and the last line is "A word that means the world to me." Everybody seems to be humming it, and orchestras play it continually. I'm going to find out what that tune is before I leave town, which will be Sunday, as we play the Temple Theatre, Detroit, next week.

THE CLIPPER seems to be on every newsstand, and every one was ready and anxious to get it Thursday. It looked good, too, and was packed with news.

THEODORE MORSE.

HARRISON SISTERS

Benella, Best Girl Banjoist in the World

CHICAGO VAUDEVILLE.

JAN. 10, 1916.

PALACE.

The Gliders opened with neat, nicely dressed dancing act.

Shelton Brooks, the famed colored song writer stroked the keys, while Clarence Bowen introduced songs from his pen. The repertoire included "Lonesome," "You Go In, Pick Him Up, Then I Might Go With You." They harmonized with "Sheltering Palms," and their clever talk interspersed, made a big hit.

Bertee Beaumont and Jack Arnold used special songs. Bertee's dancing was a big feature.

Madge Caldwell, surrounded by three boys and three girls, got many laughs with "A Telephone Tangle." Good opening song.

Pat Rooney and Marion Bent put over their same old act in the same old way.

Walter C. Kelly opens his famous monologue with several new stories, and got laughs.

Homer B. Mason and Marguerite Keeler bring back their laugh getting sketch, "Married."

Belle Baker went over with flash. She opened with "Louisville." Then came "wop" song, Jew character song, "Chaplin Feet," another character song, and she finished with "My Mother's Rosary."

George N. Brown and Billy W. Weston walked on a tread machine, to close the bill.

Next week: Nora Bayes, Lillian Kingsbury and company, Avon Comedy Four, Al. Herman, Hans Hank, Ned Monroe and Keller Mack, Bessie Devoie and Guy Livingston.

MAJESTIC.

The Five Antwerp Girls opened with satisfying musical act.

Ketchem and Cheatem have good audience interruption that gets laughs. The audience also liked their rendition of "Don't Bite the Hand that's Feeding You."

Harry Holman, with Frank Merrill and Bonnie Sorra, presented "Adam Killjoy," already familiar to Chicago, and were nicely received.

Nina Payne and Joe Niemeyer proved the artistic hit of the bill. They opened with "The Moon Duet," followed by "Sail On to Ceylon," involving island dance. Joe appeared as Tommy Atkins, singing "I'd Rather Lead the Band." Nina got laughs with eccentric futurist dance. They closed with a merry minuet, getting three bows, and put over a cakewalk for two more bows.

Toots Paka did dance she introduced in burlesque after Hawaiian boys entertained. Their ukalele specialty, embracing "Can't Stop Loving You," "Bird of Paradise," "Rosary" and "Tennessee," went big.

Miko Bernard and Sidney Phillips have a fine piano act and made a nice impression.

Dunbar's Salon Singers use only standard numbers, finishing with quartette rendition of "Rigoletto" in English.

Sam Bernard never got more laughs than with brushed up political monologue. He proved the same old favorite, convulsing the audience, and encored with "Face on Barroom Floor."

Borsini Troupe of five balancers made good closer, though big part of audience went out after Sam Bernard got through.

Next week: Weber and Fields, Nellie Nichols, Bankoff and Girlie, Williams and Wolfus, "Cranberries," Primrose Four, Lightner Sisters and Alexander, International Girl, Garcinetti Bros.

SPECIAL INDUCEMENT

To Vaudeville owners to popularise the latest and strongest song hits, "Beauty Smiles," "Don't Wed to Fade Away," "If I Had a Frow Like Rookie's, I'd Be a Millionaire."

Must be in position to have them sung on every stage in the U. S. and Canada.

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Buller, Bessie
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Cody, Vera
Churchill, Estella
Carr, Blanche
Duncan, Mrs. A.O.
Doyle, Mrs. Ed.
Davenport Flossie
Darling, Bee
Fowler May Belle
Forresler, Babe
Francis, Grace
Ford, Mabel
Gordon, May
Greene Dottie Ray
Hudson, Laura
Hughes, Florence
Herbert, Mrs. Jos.
Henry, Catherine
Hope, Dorothy
Hill, Alma
Howardcomb, Lillian
Hodgkins, Maris
Hardy, Adele
Josselyn, Hazel
Jeavous, Irene
Kingsley, Anna
Kelley, Lillian
Lewis, Kathryn
Longstaff, Maud
Leavitt, Miss K.
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Lloyd, Mona
Lyons, Goldie
Lawrence Sisters
Melville, Sadie
McDonald, May
Morris, Kitty
Mayo, Vivian
Meek, Mrs Donald
McDonald, Belle
Milard, Mildred
Morgan, Mrs. R.
Naughton, Marise
Opel, Mrs. H.
O'Brien, Patsy
Ogden, Fannie
Pecan, Beatrice
Pardoe, Marion
Robson, Lily & Violet
Reynolds, Babe
Rice, Fannie
Renier, Zelma
Robin's, Geneva
Reade, Roma
Smith, Katherine
Stores, Mabel
Steele, Elizabeth
Shields, Marcella
Stewart, Winifred
Stafford, Bess
Thayer, Kathryn
Vrncia, Vera
Van Camp, Rose
West, Stella
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Warner, Mrs. H.A.
Yard, Alice
Young, Irene

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Baumiller, Alex
Billing, H.
Bryant, Billy
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Brady, Pat J.
Bushee, A. A.
Cook, Jim
Cain, Arthur
Cash, Burleigh
Christy, G. W.
Christie, Dick
Carr, Henry
Cleary, Jack
Curren, Jack F.
Carroll, Thos. J.
Cole, Vic.
Cook, Ed. W.
Dove, Johnny
De Rag, Serbais
Doyle, Jack
Dunbar, Chas. E.
Daly, Pat
D'Ormond, John & Agnes
Davenport, Jim.
Elliott, Bert
Elliott, Max O.
Evens, Geo.
Ensor, Bill
Elkins, Joe Fay
Evans, Joe
Farrington, C. P.
'Forget-me-nots 8'
Field, Norman R.
Flaherty, Leo M.
Fields, Will H.
Franck, Joe
Franconia, Mr.
Franko, E. B.
Fougere & Wilson
Gleckler, Robt.
Grant, Jack
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Green, Sam
Gem, Austin
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Howard, Sam
Ingram, Hamish
Keene, Kirk
Kane, Leonard
Kolker, Hy.
Knight, Homer S.
Knesler, AdolphA
Keneey, Billy
Lawrence, O. A.
Lind Trio
Leyton, H. L.
Lord, Jack
Landrum, Eddie
Lind, Gus
Lind Trio
Lohr, Gus
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Mertnez, Ray
Meehan, Wm. A.
Mack, Benj.
McLaughlin Tom
McEvoy, W. J.
McLeish, Geo.
Murey Stock Co.
Muir, Joe
Munnell, Windsor
Moranti, Milborne
Manning, D & Ida
Moore J & Wanda
Monlan, Frank
McAdams, Hugh
McCall, Wm.
Neville, Louis Geo
Newhart, Chas.
Niemeyer, John
Pratt, Herbt. A.
Proudlove, Jas.
Peyser, Dave
Pilling, Will
Parish, David M.
Rogers, Frank Jr.
Reinhardt, J. F.
Remsen, Arthur
Rose, Harry
Reinhardt, J. F.
Ritter, F. E.
Reed, Miles A.
Robertson, Geo.
Roberts, Bump J.
Ryan, R. A.
Shadrick & Talbot Players
Stellmann W. G.
Sellwood, Chas D
Snow, Arthur
Sherwin, Walt M
Siegel, Hermann
Sterner, Law
Spiro, E. L.
Schnlik, Fred J.
Swiss Bell Ringers
Towler, G. B.
Tillott, Alf.
Vees, Albert
Virdin & Dunlap
Wickes, E. M.
Weaver, Herman
White, J & Buddie
Woodbridge, S.
Winter, Banks
Walton, Art E.
Winehill, Clifford
Walling, Richard
Waldman Murray
Whitson, Floyd
Walters, Wylder!!
Weisbrod, Ray H
Wilson, T. Warne
Yeorg, Billy
Yerke, The Great

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MELODY LANE

BY JACK EDWARDS.

"BLESSED IS HE WHO IS LOVING AND BLESSED IS SHE WHO IS LOVED.

Sounds like a sermon, doesn't it, but its simply the forerunner of Al Piantadosi and Joe Goodwin's first announcement of their new songs for 1916.

Others that have been accepted by their publishers, the Shapiro-Bernstein Music Co., are: "Peggy Malone," "When You're Lonesome in a Great Big Town," "Lily of the Valley" and "When You're Through With the New Love Come Back to the Old." Lead sheets of the "Blessed" song can be obtained of Mr. Piantadosi.

RUBY EUGENE PLATZMANN.

Eugene Platzmann, generally known as "America's Foremost Arranger," is as busy as ever getting ready for print the various music publishers' song material.

Eugene has arranged such hits as "Trail of the Lonesome Pine," "Good-Bye, Rose," "Girl in the Heart of Maryland," "Down in Bom-Bombay," "My Little Dream Girl," "Jane," "Hello, 'Frisco," "What a Wonderful Mother You'd Be."

A past master at his game, his following as an arranger of popular music is steadily increasing, and his reputation getting more firmly established every day.

ROSE WILL STICK.

Jerome M. Rose, O. W. (which stands for Official Worrier), has received several offers to leave the employ of Earl Carroll, but he refuses to consider any of them. Since Jerome, for the past month, has successfully discharged his duties of private secretary for Mr. Carroll (with getting discharged himself) such well known composers as Wolfe Gilbert have made him flattering proposals. Jerome has given up writing songs, although his last effort, entitled "Muffle Up," contained one of the most daring rhymes ever written. The chorus is printed with his permission. It is quite short:

Muffle up, muffle up,
What a great time we'll *have*.
Muffle up, muffle up,
As we ride through the *park!*

A STORY FOR THE NEW YEAR.

Once upon a time—by the way, this is NOT a fairy story, so read on—once upon a time, we say, there was a very charming and very popular matron, and everybody who had an ounce of sentiment and humanity in their make-up fell right in love with her and welcomed her everywhere. She was an honored visitor in palace and cottage; in the greatest places of amusement she was always sure of an enthusiastic reception that echoed the affection and esteem in which she was held. In time the whole world knew her and welcomed her presence, which was soothing and agreeable and altogether satisfying. People began to say there could never be anyone like her. But they overlooked the influence of heredity. This beloved favorite had a daughter. She grew up to be not the living image of her mother, but the possessor of all the charming traits that had made her mother the irreplaceable favorite of the age. To-day the daughter is welcomed as heartily as ever the mother was—and still is, for that matter. The two are never jealous of each other's success; rather do they rejoice in it. They know there is room for both.

Who are these two wonderful favorites? The elder is "Mother Machree." Of course the other is "The Daughter of Mother Machree." It is of the latter we desire to speak most just now, for she has established a highly interesting record.

Dropping the parlance of simile and coming right down to the solid facts of the matter, let it be noted that "The Daughter of Mother Machree" has rightly earned the distinction of being the quickest Irish song success ever written—or rather, we should say, no Irish song ever written has leaped into world wide popularity with such rapidity as this new song issued by M. Witmark & Sons. Dainty words and tuneful, simple music—what stronger combination need there be? It has certainly done the trick in this case. You just can't help liking it. It's splendid. The rush of acts to sing "The Daughter of Mother Machree" is an eloquent tribute to the wisdom of the modern entertainer no less than to the remarkable qualities of this altogether remarkable song.

"M-O-T-H-E-R" A SENSATION WITH GEORGE MACFARLANE AT THE PALACE, CHICAGO.

When George MacFarlane, assisted by Theodore Morse, played the Palace Theatre, in Chicago, last week, the great publicity given by the Leo. Feist Company to that wonderful spelling ballad, "M-O-T-H-E-R, a Word That Means the World to Me," had preceded him, the audience were clamoring to hear it, and in consequence Mr. MacFarlane walked away with one of the biggest hits ever made at that house. Every one of the dailies in Chicago made special mention of this song in speaking of his act, several going so far as to state that "M-O-T-H-E-R" is the best song written in the past twenty years.

EARL CARROLL WRITES NEW SONGS FOR "LETTY."

Earl Carroll has written seven new songs which will be introduced in "So Long, Letty" when that show is produced in Chicago next month. Two of them have all of the "zip" of *popular* hits to me. Earl told me last Friday that these songs were not placed as yet with any publisher.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC CO.)
"M-O-T-H-E-R, a Word That Means the World to Me".....(LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland".....(JOE MORRIS.)
"Norway".....(LEO. FEIST, INC.)
"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN CO.)
"My Sweet Adair".....(JOS. W. STERN & CO.)
"Piney Ridge.....(SHAPIRO-BERNSTEIN CO.)
"Put Me to Sleep With an Old Fashioned Melody".....(B'ROADWAY MUSIC CO.)
"Could the Dreams of a Dreamer Come True" (JOE MORRIS CO.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"My Little Dream Girl" (JOS. W. STERN & CO.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"Pigeon Walk".....(B'ROADWAY MUSIC CO.)
"Can You Pay?".....(CHAS. K. HARRIS.)
"When It's Tulip Time in Holland" (J. H. REMICK & CO.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN CO.)

"MY SWEET ADAIR" COFFEY'S REAL CONQUEROR.

At the Coffey-Moran bout at the Garden last week a peculiar coincident took place.

The start of the ninth round, the time Moran put over the "sleeper" on Coffey, the band struck up the tune of Gilbert and Friedland's ballad hit, "My Sweet Adair," and now the boys in "Melody Lane" are saying that it wasn't Moran that knocked out Coffey, but that Coffey was so interested in this beautiful ballad that he gave Moran the opportunity.

HARRY VON TILZER'S BIG TWO.

Our old friend, Harry Von Tilzer, the dean of song writers, who has steadily supplied the singing profession with many of their real hits during the past twenty years, is back again this year with a batch of new material that ought to make them "sit up and take notice."

As the two feature songs, Harry has listed in his excellent new catalogue, "Close to My Heart" and "You'll Always Be the Same Sweet Girl," both good, substantial songs that are sure applause getters.

Benny Bornstein, who has been looking after the professional department for Harry for several years, has gotten a bunch of acts in line singing these two songs, and is likely to have another one of those terrific "Von Tilzer years."

SHAPIRO, BERNSTEIN'S TWO INSTRUMENTAL NUMBERS.

"The Bentam Strutt," by Harry Jentes, and "Romany," by Bob Keiser, have been accepted by the Shapiro, Bernstein Co., and are now available.

GILBERT AND FRIEDLAND'S NEW ONE FOR 1916.

Following their two sensational hits, L. Wolfe Gilbert and Anatol Friedland announced "I Love You, That's One Thing I Know" as their first 1916 song hit. The boys say first, as they expect this year to put over no less than three solid substantial song hits.

Their latest release reminds one of "My Old Dutch," "He's My Pal" and "That's How I Love You, Mame," and is even conceded by those who have it to be a far better song.

Singers don't need the high note to put this one over, it can be talked also with equal success. It's a character story ballad, and has a positive "punch" finish.

MISS RAMBEAU TO WRITE SONGS.

Marjorie Rambeau, Oliver Morosco's star in "Sadie Love," at the Gayety Theatre, may collaborate with Earl Carroll on a number of songs for Miss Rambeau's new play next season.

"THE LIGHTS OF MY HOME TOWN" WILL BE MADE BY LOUIS COHN.

Judging from the way acts have been visiting the professional rooms of Chas. K. Harris lately, Louis Cohn, who is in charge of that department, stands a pretty good chance of putting over "The Lights of My Home Town," the latest Chas. K. Harris ballad.

Not in over a year has Mr. Harris had such a splendid opportunity of "coming back," and if Lou is left alone the boy is clever enough to show results.

"FAE SCHRAM"

Is the little demonstrator at Shapiro-Bernstein Co., and when you really want to like a song just ask little smiling "Fae" to sing and play it for you, and it's 100 to 1 that you will put the song in your act, for while "Fae" is on the job, that's enough.

HAROLD DELLON WITH T. B. HARMS.

T. B. Harms and Francis, Day & Hunter, who have been building up their professional department lately, signed Harold Dellon last week to take charge of that department. Harold is a hustler of the younger generation, and will most likely prove "the right man in the right place."

"THE LITTLE GREY MOTHER" SWEEPING EVERYTHING BEFORE IT.

Everywhere you go you hear the song. You can't get away from it. You don't want to get away from it. It's a song you don't tire of hearing. It's all the more remarkable for that reason. Most out and out "popular" songs have a life that, short as it is, is none too brief. They are sung to death, literally or sing themselves to death. But all the rules that govern a popular hit have been smashed by "The Little Grey Mother"—yes, that's the song we're talking about—and she enters on 1916 with the vitality of a two-year-old. As a song hit "The Little Grey Mother" positively refuses to be superseded. Instead of giving place to a successor, as an ordinary song hit would have done weeks ago in the usual and accepted course of things, "The Little Grey Mother" does just the opposite. She goes on getting a bigger and more smashing popular success each week.

There isn't any question that the reason for this is largely because "The Little Grey Mother" is a really sensible as well as an exceedingly attractive song. It isn't a war song, and it has been good long ago. It's a song of sentiment that appeals alike to the heart and the head. Ask the countless acts that are using it if they ever had anything that was a bigger trump card than this. Ask the dealers the name of the song that they are asked for most of all and all the time. Ask the leader what it is the public is forever "requesting." Ask the publishers what they consider the most wonderful and gratifying thing that has happened in the way of business in 1915, and M. Witmark & Sons—lucky dogs!—will gladly give you the same answer that fits all the other questions—"The Little Grey Mother."

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

A DANGEROUS ENEMY.

We are visited again, after a comparatively long absence, by *la grippe*. Up until a few days ago, two hundred thousand cases have been reported throughout the country. Just think of it—two hundred thousand cases! All over this blessed soil, from Coast to Coast, and from the gulf to the Canadian line, *la grippe* has tightened its grip on a "grippy" population.

Cleveland, Detroit, Chicago, Kansas City and other centres of population have been unmercifully attacked by the disease. During my stay in New York (Christmas week) I learned that a sort of grip has just been developing in that great metropolis. At the present writing the disease is on the increase and spreading with violent rapidity.

You often hear people say: "Grip is of no sequence. Take a dose of such-and-such and your grip is gone." Such statements are fallacious. To disprove such contentions the Department of Health of the City of Chicago received reports of death cases from *la grippe* numbering fifty-seven, last week; thirty, the week before: and no one knows as yet what the death-toll will be this week from this "non-sequential" malady.

It seems that the trouble starts in large cities, and thence spreads to rural communities. A report bearing out this statement has been issued by Surgeon-General Blue.

The peculiar part is that while medicine advanced tremendously in the last decade, epidemics have been rooted out, annihilated, if you please, not much has been accomplished in reference to suppression of *la grippe*. Yet, scientists the world over are working hard in an endeavor to stamp out the malady. In time, I have all reason to believe, this will be accomplished. But, the present interests us, for we are suffering now. Suffering humanity cares not about what will be, but wants relief now, and justly so. When officials of our government receive dispatches such as follow, they naturally are alarmed and endeavor to do something at once:

New York wires—Disease widely spread. Marked increase in pneumonia mortality of persons over sixty-five. Health department sending out warnings.

San Francisco—Epidemic of influenza widespread and severe. Reported as the most severe experienced since 1891.

Philadelphia—Influenza epidemic here, Dec. 31, 141 deaths, of which 72 occurred last week. During December 881 cases of pneumonia. Deaths from pneumonia last week 284.

Cleveland—Epidemic began Dec. 10. Widespread since Dec. 20. Probably 100,000 cases. Pneumonia present.

Detroit—Epidemic general. Estimated about 100,000 cases. Hospitals all crowded.

And so on. New Orleans, Seattle, Boston and other large centres of population are similarly affected.

It is an easy matter for the well-to-do to take care of themselves when afflicted with grip. How about the roaming performer? How about him or her who have to "go on" despite the illness or what not? I shall outline the essential features regarding the treatment of this condition.

Prevention is pre-eminent. Robust individuals, and persons who are not subjected to excessive wear and tear, stand the disease better than the very young, the aged and the physically weak. I cannot urge too much the necessity of going to bed at once. It is true that this is extremely hard with the performer, but it is by far the better thing to get to bed for a day or two than to court pneumonia and other complications, and be laid up indefinitely. Remember, however slight your symptoms may be during an attack of grip, GET TO BED. Since no specific vaccine or serum has as yet been discovered that will counteract the effects of the influenza poison, the treatment is necessarily symptomatic.

Let your windows be wide open while you cover up well. For the aches and pains the British Pharmacopia prepares an ammoniated tincture of quinine, of which a teaspoonful taken every four or six hours renders excellent service. In England this is easily obtained. In America this preparation has to be made up by the druggist. Wherever obtainable it is wise to take it.

The bowel action must be free. It does not matter by what means you open the bowel, but open it must be. A tablet of aspirin (five grains) every two hours until free perspiration ensues, is advisable. Should weakness, faintness and palpitation of the heart be manifest, stop the aspirin. Occasionally one meets individuals who cannot tolerate aspirin well.

There is a common practice among lay people, to take hot baths for *la grippe*. This, as a routine measure, is absolutely wrong. The heart is often affected by the influenza poison, and hot baths only add to weakness and may sometimes be followed by disastrous results. If the fever is very high, sponging the entire body with cold water is by far the better practice. This sponging should be continued every three hours until the temperature is reduced. If weakness is felt, strong coffee is my favorite remedy. Wherever possible, a physician should be on the case. In small places where you cannot get a doctor conveniently, the knowledge of how to do the right thing will come in handy.

Another point of importance. You will recall instances where a performer has the grip and, mingling with other artists in dressing rooms and hotels, a chain of cases will pop up. This is due to direct transmission of the grip germs from one individual to another by sneezing, coughing or coming in contact with the discharges of the nose or mouth from afflicted individuals. It is, therefore, good practice to keep away from victims of *la grippe* as much as possible.

The complications following the grip are many and varied. Even the mildest attack of the trouble may culminate in serious disease. It is therefore well to regard the onset of every case with suspicion, and to treat it right from the beginning. If you can discuss these topics with other performers who do not know as much as you do about the disease, do so by all means. It is knowledge worth disseminating and splendid food for debate.

ANSWERS TO CORRESPONDENTS.

SWEATING HANDS.

MR. T. F., New York, N. Y., writes:

DEAR SIR: I am a violinist and am bothered much with sweating hands. I suffer terribly from this affliction, and as a constant reader of THE CLIPPER am turning to its Health Department for advice. I have tried many remedies without the slightest relief. What would you suggest?

REPLY.

The Journal the Medicine de Paris gives the following formula and advises thorough friction of the hands three or four times a day:

Borax	2 drachms
Salycilic acid	2 drachms
Boric acid	1 drachm
Glycerin	1 ounce
Alcohol	1 ounce

FACIAL NEURALGIA.

MRS. T. H. M., Boston, Mass., writes:

DEAR DOCTOR THOREK: I am a constant reader of THE NEW YORK CLIPPER, and am therefore appealing to you for advice. For the last six years my mother has suffered from what the doctors call facial neuralgia. At times she suffers terribly, especially when the weather gets warmer. At such times her tongue is heavily coated. At present she is using olive oil. Would appreciate if you would let me know through THE CLIPPER what is best under the circumstances. Many thanks for an early reply.

REPLY.

Neuralgia may be due to rheumatism, gout, diabetes, malaria and anemic conditions of the blood. The successful treatment of this distressing condition can be accomplished, and depends upon finding the source of the peripheral irritation, which is by no means always in close relation to the seat of the pain. Have mother's teeth examined and have X-ray taken for the discovery of impacted molar teeth. Abnormalities in the eyes often perpetuate the facial neuralgia. At other times diseases of the sinuses will perpetuate the disease. You will therefore see that it is essential to discover first whence the neuralgia springs. Indiscriminate and empirical use of drugs will give only temporary relief as long as the underlying factor is permitted to continue. Subject mother to a painstaking examination and you will find the cause. Cut out the olive oil. It will do good in her case.

BLOOD PRESSURE.

MRS. BEN O. McP., Philadelphia, Pa., writes:

DEAR DOCTOR: I would like to ask you what would be the normal blood pressure for an individual of the folowing description: Man, 31 years of age: an actor by occupation, smokes moderately and worries as most actors do; comes from healthy family, deos his work well and has no physical ailment of which he knows. His habits are good. A reply through THE CLIPPER would be appreciated.

REPLY.

Bewteen 125 and 130, provided, of course, that there is no disease of the heart or kidneys. The above is about the normal pressure of individuals of his age and station in life.

WANTS TENOR VOICE.

ANXIOUS, New York, writes:

DEAR DOCTOR: Please let me know, through THE CLIPPER, how I can get a good, clear, tenor voice. I would like to know how to sing, but have no voice.

REPLY.

My dear fellow or woman, whoever you may be, I cannot give you any sort of encouragement for your desire. One must have a voice before he can cultivate it. You know it is impossible to grow hairs on a billiard ball; the same principle holds true here.

TYPHOID SPINE.

MRS. P. L. M., Milwaukee, Wis., writes:

DEAR SIR: I have been ill not long ago with typhoid fever. I have been laid up for quite a few weeks. My engagements are canceled, of course, and I am home resting. I do not seem to regain my strength and feel very weak. I have developed a pain in my back which is quite annoying. Would ask you to please advise me what is best for me to do. With many thanks, etc.

REPLY.

People who have gone through an attack of typhoid fever regain their strength but slowly. I would suggest that you take Blaud's pills, with cascara (one three times a day after meals). Regulate your diet and live on a simple but nutritious dietary. The pain in the back is due, no doubt, to a typhoid condition of the spine—a sequel of the fever.

CIRRHOSIS OF THE LIVER.

MR. D. D. Z., Seattle, Wash., writes:

DEAR DOCTOR: I am a stage manager and forty-nine years of age. I have been told by a doctor that I have a mild form of cirrhosis of the liver. What is best for it? I am used to my beer and occasionally brandy. Is the disease serious? Is it curable? What is the best thing to do for a man in my condition? I have been in the theatrical business for many years.

REPLY.

A man with cirrhosis must be extremely careful in his habits and mode of life. If it is a mild case, as your doctor says, get next to yourself and stop alcohol, the sooner the better. Coffee is also bad for such conditions. An out of door existence without exertion does a great deal of good. Do not overload your stomach. Have your liver examined, say about once every four months, and the doctor will tell you what the state of affairs is. Have one physician look after you—the one who first commenced treatment. It is the better policy.

MORPHINE HABIT.

MR. T. B., Lansing, Mich., writes:

DEAR DOCTOR: Please tell me what are the recognized underlying principles the medical profession employs in the treatment of the morphine habit? I am interested in this question and would be thankful for a reply in THE NEW YORK CLIPPER, of which I am a constant reader.

REPLY.

Isolation from home and friends, constant watching, gradual withdrawal of the drug, nourishing food given frequently. Codeine or antypirine are sometimes substituted temporarily. For restlessness, sulphonal, veronal and trional are given. For pains, hot packs or baths are resorted. When the heart is weak, stimulants, such as whiskey, aromatic spirits of ammonia or digitalis are given. There are certain stereotyped methods that institutions carry out which are more or less effective, depending upon the perseverance in the treatment and the stage of the addiction.

CURABILITY OF MALARIA.

MRS. V. VAN B., Kansas City, Mo., writes:

DEAR DOCTOR: Please advise me whether malaria is a curable disease. Will look for an answer in THE CLIPPER.

REPLY.

Ordinarily, yes.

MARY, Denison, Tex.—If you will give me your address I will write you in person: BOB PARRY, Akron, O.; ALBERT BROWN, Thomaston, Conn.; MRS. W. McCRYSTAL, Pittsburgh, Pa.—Your letters have been answered by letter. FRANK and NOETTE—Please write your address. JIMMIE MORTON—Let me know whether your finger is well by now. DEXTER—No such thing. Do not be buncoed. H. L. K.—Your physician has told you the truth. Do as he advises. VAN—Three times a day. Drink plenty of water afterwards.

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(*In answering ads. please mention* CLIPPER.)

STOCK.

(Continued from page 14.)

SAN FRANCISCO STOCK NOTES.

E. D. Hales, as Prince Benjebulle, in "Nearly Married," presented week of Dec. 27 by the Lytell-Vaughan Players at the Alcazar, played the role with characteristic ability.

Howard Russell was very good as James Wilson, also known as "Bubbles," in "Seven Days," presented week of Dec. 26 at the Wigwam by the Wigwam Stock Co.

Georgie Knowlton, as Norah, in "Nearly Married," at the Alcazar, gave an intelligent interpretation.

Margaret Nugent, as Aunt Salina, in "Seven Days," at the Wigwam, acted with naturalness.

Margaret Armstrong, as the divorce specialist in "Nearly Married," at the Alcazar, did some very clever work.

Del S. Lawrence, as Dallas Brown, in "Seven Days," at the Wigwam, sustained the humor of the role.

Phillips Tead, in the role of the divorced wife's brother, in "Nearly Married," at the Alcazar, was seen to good advantage.

Florence Oakley, as Anne Brown, in "Seven Days," at the Wigwam, assisted in infusing life and action into the farce.

Evelyn Vaughan, as the wife, in "Nearly Married," at the Alcazar, was delightfully entertaining.

Dorajane Kelton, as Belle Wilson, in "Seven Days," at the Wigwam, won herself further laurels as a comedienne.

Bert Lytell, as the husband, in "Nearly Married," at the Alcazar, was alive to the many humorous complications arising out of the mix-ups with which the comedy abounds.

Ray Collins, as the burglar, in "Seven Days," at the Wigwam, gave a worthy performance.

WHAT'S WHAT AT THE WADSWORTH

No, this is not about the actors, who, as a rule, just hate to see their names in the papers, but about the gentlemen back on the stage whom you never see (but occasionally hear). In other words, the working crew.

There are four of them, and when they register this is how it appears on the books: Jack Bock, stage carpenter; George Davis, assistant ditto; Paul Ament, electrician, and W. F. Skinner, property man.

The reason why we make especial mention of this special quartette lies in the fact that they are called upon to perform miracles at each performance.

The stage is about eighteen feet deep, and in moving properties about between acts the boys do it entirely by kindness. One cross word at the furniture would have the place in such a turmoil that a performance would be practically impossible.

That's what's what at the Wadsworth, this city.

MISS CARROLL RETURNS.

Alice Carroll has returned from Washington, where she was playing ingenue roles with Poli's Players, and has resumed her posing for Howard Chandier Christy, the artist. Miss Carroll unintentionally delayed the printing of *The Cosmopolitan Magazine* last month for a couple of days. Mr. Christy has been drawing the illustrations for the new Owen Johnson story in that magazine, and as Miss Carroll had already begun posing for the series of drawings it was necessary for her to continue. With Miss Corroll out of town, in Washington, and no other model of the same type, Mr. Christy had quite a time of it until she returned.

STOCK IN SYRACUSE.

Priscilla Knowles opened at the head of a stock company at the Grand, Syracuse, Jan. 10.

John Meehan plays opposite to Miss Knowles, replacing Ernest Elton, and will also acts as house manager.

ANOTHER BY DUBINSKYS.

The Dubinsky Bros. have leased the Crystal Theatre, St. Joseph, Mo., and will open another stock company there the last of January. Al. Makinson is organizing it.

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Academy Players—Haverhill, Mass., indef.
Auditorium Stock—Kansas City, Mo., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Arington Stock—Rocky Ford, Col., 10-15, Idaho Springs 17-22.
Broadway Players—Ogden, U., indef.
Burbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Brownell-Stork Stock—Newark, N. J., indef.
Broadway Quality Stock—Rochester, N. Y., indef.
Bush, Anita, Players—Lafayette, New York, indef.
Bryant, Billy, Stock—Kendleville, Ind., 10-15.
Boyer, Nancy, Stock (Henry Testa, mgr.)—Hornell, N. Y., 10-15, Batavia 17-22.
Craig Stock—Castle Sq., Boston, indef.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—New Glasgow, N. S., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bk'n., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Galvin Players (A. H. McAdams, mgr.)—Akron, O., indef.
Hyperion Players—New Haven, Conn., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Hall Stock—Casino, Washington, indef.
Hudson Players—Union Hill, N. J., indef.
Haines-Wilbur Stock—McIntosh, S. Dak., 10-15, New Leipzig, N. Dak., 17-22.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Lester Lonergan Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Marion, O., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Maher, Phil, Stock (Phil Maher, mgr.)—Lancaster, O., indef.
MacCurdy, James Kyrle, Players—Gotham, Bkln., indef.
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Youngstown, O., indef.
Melville's Comedians—Little Rock, Ark., indef.
Myrkle-Harder Stock—Geneva, N. Y., 10-15.
Machan's Associate Players (A. R. A. Barrett, mgr.)—Sarnia, Ont., Can., 17-29.
Maxwell Stock (C. M. Maxwell, mgr.)—Gloster, O., 10-15, McDonald, Pa., 17-22.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., indef.
O'Roark, Jane, Players—San Diego, Cal., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Princess Players—Tampa, Fla., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Park Stock—St. Petersburg, Fla., 10-15.
Shubert Stock—Milwaukee, indef.
Sherman Stock (Whitney Collins, mgr.)—Racine, Wis. (first half), Gaiety, So. Chicago (last half), indef.
Sherman Stock (Geo. Stutzmann, mgr.)—Aurora, Ill. (first half), Elgin (last half), indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Trumbull Players (Lawrence R. Trumbull, mgr.)—Pt. Leyden, N. Y., 10-15, Lowville 17-22.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wakefield Players—Birmingham, Ala., indef.
Whitney Stock—Saginaw, Mich., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Pocahontas, Ia., 10-15, Manson 17-22.
Wesselman-Wood Stock (Billy Young, mgr.)—Meadow Grove, Neb., 13-15, Tilden 17-19, Clearwater 20-22.
Yonkers Stock Players — Warburton, Yonkers, N. Y., indef.

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NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Hit-the-Trail Holliday," eighteenth week.
BOOTH—E. H. Sothern, in his fifteenth week at this house.
BELASCO—"The Boomerang," twenty-third week.
COMEDY—"Hobson's Choice," eleventh week; tenth at this house.
CASINO—"The Blue Paradise," twenty-fourth week.
COHAN'S—Otis Skinner, in "Cock o' the Walk," second week.
CANDLER—"The House of Glass," twentieth week.
CORT—"The Princess Pat," sixteenth week.
EMPIRE—Maude Adams, fourth week. First week in revival of "The Little Minister."
ELTINGE—"Fair and Warmer," tenth week.
FORTY-EIGHTH STREET—Julia Arthur, in "The Eternal Magdalene," eleventh and last week.
FORTY-FOURTH STREET—"Katinka," fourth week.
FULTON—Ralph Herz, in "Ruggles of Red Gap," third week.
GAIETY—"Sadie Love," seventh and last week at this house.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" third week.
HIPPODROME — "Hip-Hip-Hooray," sixteenth week.
HUDSON—"Bunny," second week.
HARRIS—"The Devil's Garden," third and last week.
LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," thirteenth week.
LYRIC—"Abe and Mawruss," thirteenth week.
LONGACRE—Leo Ditrichstein, in "The Great Lover," tenth week.
NEW AMSTERDAM—"Around the Map," eleventh week.
PLAYHOUSE—Grace George is in her sixteenth week at this house. "Major Barbara," fifth week, is the attraction.
PUNCH AND JUDY—"Treasure Island," seventh week.
PRINCESS—"Very Good, Eddie," third week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," twenty-first week.
SHUBERT—"Alone at Last," thirteenth week.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," fourteenth week.
WINTER GARDEN—"A World of Pleasure," fourteenth week.

THE FILM THEATRES.

Broadway.—"Temptation" is retained for a second week.

Riverside.—"A Parisian Romance," with H. Cooper Cliffe and Dorothy Green.

Strand.—"Mice and Men," with Marguerite Clark featured.

Vitagraph.—"My Lady's Slipper," with Anita Stewart and Earl Williams; "Jane's Husband," "Bitter Sweet" and "When Two Play the Game."

Miner's Bronx (E. C. Miner, mgr.)—Follies of the Day this week.

Keith's Bronx (Robert Jeanett, mgr.)—The stock company presents "Siberia" this week.

Hurtig & Seamon's (Louis Hurtig, mgr.)—For this week, the Sporting Widows.

Irving Place (Rudolf Christians, mgr.)—*Der Weg zur Hoelle* ("The Way to Hell"), a three act farce by Gustav Kadelburg, is a delightful bit of comedy, the plot never slacking in its whirlwind procession of mix-ups and funny situations, at a rapid pace. For the first time since her arrival in America, Frl. Iphigenie Buchmann had a chance to display all of her ability in the part of the Spanish dancer, which suited her excellently. She was well supported by Hans Unterkircher, who did very well in the role of the young husband, who, after various little escapades, is glad enough to be allowed to return to his bride. The latter was played somewhat too stiffly by Annie Rub-Foerster, who also might have impressed her audience a little more by so small a trouble as changing her costume from the first to the third act. Smaller parts were played well by Lina Haenseler, Flora Arndt, Helene Rothe, Willy Frey, Gustav Paul Schnetz, Ernst Robert, Benn Busoni, Ernst Holznagel and Ludwig Koppee. *Berolina.*

Hudson (Henry B. Harris Estate, mgrs.)—*Bunny*, a play in three acts by Austin Strong, was produced Jan. 4. A review of the performance will appear next week.

"SYBIL."

Liberty (J. W. Mayer, bus. mgr.)—*Sybil*, a musical play, in three acts, by Max Brody and Frank Martos. English version by Harry Graham and Harry B. Smith. Music by Victor Jacobi. Produced by Charles Frohman, Inc., on Monday, Jan. 10, 1916.

Sybil Renaud..................Julia Sanderson
The Grand Duke Constantine.......Donald Brian
Otto Spreckles..................Joseph Cawthorn
The Grand Duchess Anna Pavlovna, Josephine Whittell
The Governor of Bomsk............George Mack
Captain Paul Petrow..............Stewart Baird
Captain Dologow.................Walter Gilbert
Lieutenant Koyander............William Francis
Count Milowski..................Jackson Hines
Lieutenant Zelenoy..............Charles Lester
Margot ....Maisie Gay
Bortschakow ....Charles Hampden
A Schoolmaster..................Clyde Crawford
Cossack Officer.................Frank Markham
Page Boy........................Master Statzcs
First Waiter...................Edward C. Yeager
Second Waiter..................George Wharton
Mr. Crighton...................Robert Markwell
Mrs. Crighton..................Cynthia Latham
Walters, Waitresses, Hotel Guests, Orphans, Hussars.

SYNOPSIS: Act I—Scene—The Office of the Grand Hotel, Bomsk, Russia. Act II—Scene—Room in the Governor's Palace. Act III—Scene—Entresol of the Grand Hotel.
Stage Direction of Fred G. Latham.

That elusive phantom called "success" swooped down with full force on "Sybil" on Monday night, and unless we are very much mistaken it will draw crowded houses for many months to come, for not only is it one of the most charming of musical plays, it is also one of the most tuneful. Add to this the services of Donald Brian, Julia Sanderson and Joseph Cawthorn, a trio of artists who would draw even with a poor vehicle.

"Sybil" is a musical play out of the ordinary. In the first place, it tells a story that runs throughout the piece, and a pretty love story it is. Secondly, it has some of the most delightful melodies it has been our good fortune to listen to in a long time. The score is the work of Victor Jacobi, a composer from Budapest. His music in "Sybil" places him in the very front rank of composers, and his future work will find a ready market in America. To mention the musical hits he has written is to name here every song, duet and melody in the piece, and it is a difficult task to name the tune which was best liked by the first audience. A stirring martial air is "The Colonel of the Crimson Hussars," and a duet of exquisite charm and melody is "Lift Your Eyes to Mine." "When Cupid Calls" has a most tuneful swing, and "I Like the Boys" is one of the best numbers ever heard in a musical play. Mr. Jacobi may be well pleased with the reception accorded his work.

The book and lyrics are exceedingly clever, and to Harry Graham and Harry B. Smith, who prepared it for the American stage, is due much credit.

The story has to do with Sybil, a prima donna, who is pursued by her sweetheart, who deserts from his regiment on her account. He overtakes Sybil at a hotel in a small Russian city, where preparations are being made for the entertainment of a Grand Duchess. When he is arrested for desertion, Sybil poses as the Grand Duchess, whose arrival is delayed. She commands the release of the young officer, and is obeyed. But to carry out the imposture successfully she is forced to attend a reception given in the Duchess' honor. Here she is confronted by the Grand Duke, who unexpectedly arrives, and who is not averse to a flirtation "with a new wife." But the real Duchess appears on the scene, intent on repaying the Duke in his own coin by flirting with the deserting officer. In the end the Grand Duke pardons the officer and turns him over to Sybil's care, while he and the Grand Duchess "kiss and make up."

Julia Sanderson has the title role and scored a great personal success. Her singing voice has improved greatly since last we heard her, and she dances as gracefully as ever. Several of the best numbers in the piece fall to her, and she rendered them capitally. She makes her first entrance early in the play, and is on the stage almost continually, thus aiding greatly in making the evening a pleasant one for the spectator.

Joseph Cawthorn, as usual, furnishes the comedy, and as Otto Spreckles, an impresario, he was exceedingly funny; in fact, he was never funnier. He is one of the few funny men who does not resort to caricature or grotesqueness of make-up to get laughs. He has the funniest song heard in years, called "I Can Dance With Everybody But My Wife," of which the audience could not get enough.

Donald Brian made a handsome appearance as the Grand Duke, and acted and sang uncommonly well. He is called upon to do very little dancing except in the last act, where, assisted by clever Cissy Sewell, he executed a difficult dance with grace and ease. Mr. Brian has a splendid song in the last act entitled "Girls, You Are Such Wonderful Things," and he sang it with exquisite charm. With Miss Sanderson he sings "Love May Be a Mystery," and it is one of the best things in the show. This number, with its excellent "business," was encored time and time again.

Josephine Whittell, as the real Grand Duchess, gets her chance late in the piece, but wins applause by the excellence of her singing and acting.

It is a pity that the authors did not give Stuart Baird, who played the deserting officer, more to do, for he sings splendidly and acts well. Maisie Gay (whom we have never seen before) had the important role of Speckle's wife, a role that called for singing and acting, and she acquitted herself well in both.

The rest of the players, especially George Mack, lent good aid. The chorus girls are many and pretty, and the chorus men looked like real human beings. The costumes and uniforms are elaborate, and the scenery is magnificent. The musical numbers were staged by Julian Mitchell and Jack Mason, who excel in this branch of musical plays.

"Sybil" is a success, with the word spelled in capital letters. *Kelcey.*

"DAVID GARRICK."

Booth (Winthrop Ames, director).—*David Garrick*, a comedy in three acts by T. W. Robertson, was revived at this house Monday evening, Jan. 10, with this cast:

David Garrick....................E. H. Sothern
Simon Ingot....................Charles Verner
Squire Chivy....................Orlando Daly
Mr. Smith....................Robert Lee Allen
Mr. Browne....................Ezra C. Walck
Mr. Jones....................Albert Howson
Thomas, Ingot's servant..............E. F. Nagle
George.. { Garrick's } ....Lowden Adams
Servant. { servants } ....A. Borneham
Ada Ingot....................Alexandra Carlisle
Mrs. Smith....................Fanny Addison Pitt
Miss Araminta Brown..........Katharine Brook

The current revival of "David Garrick," at the Booth, gives that excellent actor, E. H. Sothern, an opportunity to show his wonderfully well developed high comedy talents. Mr. Sothern was superb during the occasional serious moments of the romantic comedy classic, and delightfully humorous in the scenes calling for light treatment.

The play itself is faultlessly played by a cast that could not be improved upon.

Chas. Verner, as the self-satisfied London merchant, offered a fine performance, as did, likewise, Orlando Daly, as the bibulous rounder, Squire Chivy.

Alexandra Carlisle, as Ada Ingot, was an ideal type for the sighing maiden of the period, and looked charming in the picturesque costumes called for by the period of the play.

Fanny Addison Pitt, Katherine Brook and Robt. Lee Allen in three respectively well interpreted character roles, added materially to the pleasure of witnessing this fine performance. Ezra Walck and Albert Howson made the best of slight roles. The production is mounted in the best possible manner. As an entertainment, "David Garrick" is far ahead of countless modern plays shown on Broadway during the past few seasons. *Harry.*

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) Frances Starr this week. Margaret Anglin next week. "The Outcast" to follow.

MAJESTIC (J. R. Pierce, mgr.)—Lou Tellegen, in "The Ware Case," this week.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—William Hodge, in "The Road to Happiness," this week. "It Pays to Advertise" next week.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Burton Holmes Jan. 10.

ORPHEUM (F. A. Girard, mgr.)—Bill 10-15: Elsie Janis, Clifton and Fowler company, Morton and Moore, Fitzgerald and Marshall, Frank North and company, Charles Olcott, Kelt and De Mont, Bradley and Norris, and Erford's Sensation.

BUSHWICK (Benedict Blatt, mgr.)—Bill 10-15: Belle Blanche, Henry Lewis, Cressy and Dayne, Marshall Montgomery, Farber Girls, Willard Simms and company, Haydn, Borden and Haydn, Rayno's Bull Terriers, White and Clayton, and the Great Richards.

GRAND (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "Milestones" this week. "The Woman He Married" next week.

GOTHAM (Charles Umla, mgr.)—The MacCurdy Players, in "Wedded and Parted," this week. "The Girl Raffles" next week.

PHILADELPHIA.

The only new offering week of Jan. 10 is John Drew, in "The Chief," at the Broad. At the other downtown houses the hold-over attractions are doing splendidly.

BROAD (Klinton & Zimmerman, mgrs.)—John Drew makes his annual visit, beginning 10, in "The Chief." William Gillette, in "Sherlock Holmes," had two profitable weeks, ending 8.

FORREST (Nixon & Zimmerman, mgrs.)—"Watch Your Step" continues as a winner to houses of capacity size. Frank Tinney, Bernard & Granville and Mrs. Vernon Castle, with a host of clever assistants, are scoring big hits. The final week starts 10.

LYRIC (Leonard Blumberg, mgr.)—There was no question about the success of "Maid in America," as the houses were jammed at its opening. It is a very speedy show, and just the kind the public likes. Florence Moore is the star and she carried the honors along in great style. Swor and Mack and Mlle. Dazie also add greatly to the success of the show. The second week begins 10.

GARRICK (Chas. C. Wanamaker, mgr.)—"On Trial" continues to be a good drawing card. The third week begins 10.

AMERICAN (Leonard Blumberg, mgr.)—The disciples of Bernard Shaw turned out in big numbers last week to witness "Androcles and the Lion," C. P. Emery, in the title role, was the acting perfect, and he scored a big success. The final week begins 10.

WALNUT (Edgar Strakosh, mgr.)—"A Little Girl in Big City" 10-15. "Andy Mack, the Irish Dragoon," had two successful weeks ending 8.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock, in "The Natural Law," 10 and week. "The Ninety and Nine" was capitally acted last week to fine houses. Eleanor Montell, as Ruth Blake, was emotionally effective, and was well received. Frank E. Elliott, as Tom Silverton, was also a feature of the production.

AMERICAN (Sablosky & McGork, mgrs.)—The Irvine Stock, in "The Girl From Cyclone," 10-15. "Broadway Jones" was greatly liked by the patrons last week. George Arvine, Richard La Salle and their associates did very clever acting.

CHESTNUT STREET OPERA HOUSE (S. F. Kelth management).—The film production of "A Parisian Romance" 10-15. "Madame X" (pictures) drew splendidly last week.

B. F. KEITH'S (H. T. Jordan, mgr.)—Alice Eis and Bert French are featured week of 10, in addition to Bessie Wynn, Harry Girard and company, Scott and Keane, Conlin, Steele and Parks, Leipsig, Lamette Sisters, John Cutty, the Two Carltons and moving pictures.

COLONIAL (Fred. Leopold, mgr.)—Week of 10-15: Rolfe's Colonial Serenade, Wheeler and O'Connor and Ledgett Sisters, Mlle. Spellman's hears, Clemence and O'Connor, Bille-Nolan Troupe, Dickerson and Deegan, Elizabeth Otto, Flying Ashcrofts, Angora-Wernat Troupe, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 10-15: "A Mile a Minute," Rand and Von Kaufman, George Schindler, Sid Baxter and company, the Sheldons, Gilson and De Mott, and moving pictures.

GLOBE (Sablosky & McGork, mgrs.)—Week of 10-15: Edmund Hayes and company, Ergotti Lilliputians, De Voy Barber and company, Ward and Curran, Scott and Wilson, Henry and Mooney, Petty Rae, Marino Sisters, De Arno and Douglas, George W. Moore, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Al White's "Eldiand" is the big act all week, 10-15. For 10-12 Twelve Sons of Sahara, Weston and Young, O'Brien and Buckley, Cecil Dunham, and Millard Bros. For 13-15: Sam J. Curtis and company, Sampson and Douglas, Mr. and Mrs. Ernest Curtis, Francis Leth, and Four Rosaires.

NIXON (Charles E. Thropp, mgr.)—Week of 10: Rigoletto Twins, Crossman's Entertainers, Walters and Clare, Philbrick and De Veau, Watson and Fagan, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 10: Adams, Walsh and company, Schooler and Dickinson, Georgia Earle and company, Lucas and Lucille, Jack Lewis, Jerome and Carson, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 10: Hawthorne and Inglis, Simonds and Curtis, Summers and Moore, the Ten Wild Moors, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—The Billy Watson Show, with Ed. Lee Wrothe, 10 and week. The Strolling Players provided a high grade show to splendid returns last week.

GAYETY (Jos. Howard, mgr.)—The Monte Carlo Girls are scheduled for 10 and week. The Monte Carlo Girls had no cause to complain last week, as the crowds were of the elite.

TROCADERO (Robert Morrow, mgr.)—The Winning Widows 10-15. The Golden Girls had a dozen fine houses last week to witness their antics.

PEOPLE'S (Harry Brown, mgr.)—This house is now playing burlesque booked by the Independent Burlesque Co. For week of 10, the Tango Girls.

DUQUESNE (Frank Dumont, manager)—Simply skit, "Have You Had the Grip," by Frank Dumont, provided plenty of fun last week. George Nanity was a new comer with the company, while Charles Boyden also returned, after a siege of sickness. Bennie Franklin and Eddie Cassady continued their star acts both in the first part and in the burlesques, and scored big.

ALHAMBRA, BIJOU, BROADWAY, GIRARD, PLAZA, STANLEY, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

NOTES.

A SYNDICATE is in the process of formation for the erection of a handsome theatre on Walnut Street, near Twelfth.

THE GREAT NORTHERN THEATRE, at Broad Street and Erie Avenue, is again running pictures, under the Stanley Corporation management.

NANA and ALEXIS, El Rey Sisters, and Weber and Wilson were the vaudeville features of the Mercantile Club New Year's night celebration on Jan. 2.

GRACE LA RUE, in a song recital, had a well-filled house at the Little Theatre, Jan. 6.

THE Stage Society produces at the Little Theatre on 15: "The Simpers," "The Carrier Pigeon," "The Bear" and "Overruled."

Scranton, Pa.—Lyceum (E. H. Rahnstamm, mgr.) the Morton Opera Co., in "The Red Widow," week of Jan. 10. "Naughty Marietta," past week, to capacity house.

POLI (A. J. Vanni, mgr.)—Bill 10-12: Ratcliff and Berry Trio, Ferry, Dancing Mars, Claude Golden, Melody Trio, "The Bride Shop," and "The Marvelous Maciste," six reel photo feature. Bill 13-15: Maestro, Winsome Harmonist, Joe Toll, "Night With the Poets," Violet McMillan, Fairry, Hall and Brown, "The Great Divide," five reel photo feature. Business continues A1 at this popular vaudeville house.

ACADEMY (F. James Carroll, mgr.) — Week of 10: The All Star Poli Players, supporting Mae Desmond and Selmer Jackson, in "The Law of the Land." "A Pair of Sixes" past week, to good houses.

BIJOU DREAMS, MANHATTAN, VICTORIA, WONDERLAND, HIPPODROME, REGENT, PALACE, BIJU, ORPHEUM and COURT SQUARE, pictures only.

EVAN WILLIAMS will sing in this city Jan. 11, at the Casino auditorium.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "Mutt and Jeff" Jan. 14 "Birth of a Nation" 21-22, "Pirates of Penzance" (local) 31.

COLONIAL (Harlow Byerly, mgr.)—Keith vaudeville. Manager Byerly has just completed arrangements whereby the following tabs. will appear here: "Four Husbands" Feb. 7-9, Woolfolk's Junior Follies 17-19, "Night Clerk" 24-26.

PARAMOUNT (W. H. Lindsay, mgr.)—Paramount, Fox and Metro pictures.

ART and GRAND, pictures only.

BROADWAY (Porter & McHale, mgrs.)—Dark.

NOTES.

"SEPTEMBER MORN" (tabloid) broke all house records at the Colonial 3-5. Leo Greenwood and Grace Childers, who are featured, proved exceptionally entertaining, and the chorus was certainly filled with a vast amount of "pep" and vim.

EMMETT DALTON, surviving member of the famous Dalton gang of outlaws, and several reels of pictures showing some of their raids, was a recent feature at the Grand.

THE *Chicago Tribune* war pictures were at the Nelson 9-12.

MANAGER LINDSAY, of the Paramount, offered both the Fox and Lasky versions of "Carmen," at the Paramount week of 2, and both films enjoyed capacity houses.

RICHARD BENNETT, Logansport's own "son," appeared at the Nelson 6, in "Kick In," being greeted with a capacity house.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) George Arliss, in "Pagaina," Jan. 10.

OPERHOUSE (C. J. Allardt, mgr.)—"September Morn" will be the offering for 9-12. For 13-15: Grace De Winton and Karl Gherardi's seals, Ralph Dunbar's Maryland Singers, and pictures.

AUDITORIUM (S. W. Pickering, mgr.)—High class photoplays.

STRAND (F. J. Clifford, mgr.)—Elkore's Comedians, in musical comedy, for week of 10.

COLONIAL, LA SALLE and SUBURBAN, pictures.

NOTES.

G. APPEZZO, one of the quintette on the Orpheum bill first half week of 2, is seriously ill with pneumonia, at the Nickel Hotel, this city.

THE TEMPLE, a new picture house at Mishawaka, under the management of O. J. Lambkotte, opened 6.

Owing to the tragic shooting of Henry Muessel, an officer of the local lodge of Elks, by bandits, the Elkhart lodge postponed the next meeting of the Interurban Club until 16.

CINCINNATI.

First nights are not common in Cincinnati. A few years ago George V. Hobart and George Broadhurst sat together at the Grand Opera House and watched Lillian Russell in the *premiere* presentation of their joint creation and success, "Wildfire." At the same theatre, in the presence of a brilliant and friendly audience, "Moonlight Mary" was put on for the first time Jan. 3, and the playwright, George V. Hobart sat in a box with Mrs. Henry B. Harris, and glowed with pleasure at the reception given both his comedy and Rose Stahl, who, as Laura Vincent, the author, won new honors to add to the memories of the earlier conquests of "Maggie Pepper" and "The Chorus Lady." Cincinnati likes this new Hobart creation, and gave unmistakable evidence of the opinion—which was general.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—David Warfield is coming Jan. 10, in David Belasco's legendary play of the sea, "Van der Decken." The engagement of "Moonlight Mary" last week proved a most delightful diversion. This Hobart comedy is a sweet, simple story of two sisters, the younger of whom yearns for a career on the stage. The roles were all well sustained, and the cast included, besides Rose Stahl: Lorraine Frost, Echlin Gayer, Billy Meehan, Miriam Doyle, David Harblein, Elizabeth Arlaans, Wallace Owen, Harry Lillford, Agnes Ware, Kathleen Hutchins, Isabel Goodwin, Mrs. Kate Jepson, J. D. Walsh, Francesca Rotoli, Mabel Carruthers and Robert Taber. Cohan & Harris will present "On Trial" 17 and week.

LYRIC (Carl Hubert Heuck, mgr.)—William A. Brady presents "Sinners" 9. Last week, "High Jinks" came back and received a splendid welcome. Blanche Ring follows 16, in "Broadway and Buttermilk."

B. F. KEITH'S (John F. Royal, mgr.)—Bill 9-15: Sam Chip and Mary Marble, Valerie Bergere and company, Seven Honey Boy Minstrels, Hunting and Francis, Ryan and Tierney, Rae Elinore Ball, Herbert Dyer and Pete Alvin, and Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 9-15: Seven Castellanes, the Marble Gems, Saona, Marie Stoddard, Lew Wells, and La Toy Brothers. Motion pictures.

OLYMPIC (Harry Hart, mgr.)—The Cherry Blossoms will bloom in this garden of burlesque, 9. Last week Frank Calder's High Life Girls presented a sort of double barrelled burlesque, "A Vacation at Butt's Shady Lane" and "A Masquerade at Pekin." Parisian Flirts follow 10.

PEOPLE'S (William Hexter, mgr.)—The Broadway Beauties begin, for a week, 9, the second of the 1916 installment of stock burlesque.

GERMAN (Otto Ernest Schmid, mgr.)—The German Players will offer "The Merry Widow" 9, with the manager as Danilo.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra gave two concerts, 7, 8, with Dr. Ernst Kunwald as conductor, and the tenor, Ferrari-Fontana as the soloist.

MUSIC HALL.—The Cincinnati Symphony Orchestra, under Dr. Kunwald, will appear 16, under the auspices of the Cincinnati branch of the American Federation of Musicians, which meets in Cincinnati next May.

AFTER YULETIDE DOINGS.

THE Advertisers Club, of Cincinnati, gave a hearty greeting to George V. Hobart, the creator of "Moonlight Mary," and other stage characters, at the Gibson mid-week lunch. He was the guest of THE NEW YORK CLIPPER correspondent—an old friend and newspaper associate.

LOVERS OF MUSIC are preparing a royal welcome to John McCormack, when he comes to Music Hall, 21—his first concert appearance here in four years.

EDWARD DOYLE came to tell of the good things in "Sinners."

...AR YORK
...OUS CANDIDATES 1916
...TICULARLY CAREFUL IN OUR SELECTION OF CANDIDATES. THE ...
...EVIDENCE OF OUR GOOD JUDGMENT
...OUT A TURNING, ON THE
SWEET HOME
...AN MENTION HUNDREDS OF THE BEST BALLAD SINGERS IN THE COUNTRY
...IT IS TO THOSE WHO HAD CONFIDENCE IN MY PROMISE TO MAKE...
...WORDS BY SAM M. LEWIS MUSIC BY GEO. W. MEYER
BAILEY
UKALELE
...ALLED MY DADDY'S WONDERFUL AND SUCCESSFUL CAMPAIGN OF 1895 AND
...AT I AM A CHIP OF THE OLD BLOCK. THOSE THAT STUCK TO...
...S BY CHAS. McCARRON MUSIC BY NAT VINCENT
...Y HAD
OSITION
...BEEN AN AVALANCHE. MY IDEAS FOR ALL KINDS OF NEW BUSINESS WILL
...U TO CALL ON ME AND TAKE ADVANTAGE OF MY WONDERFUL...
...HAS. McCARRON MUSIC BY ALBERT VON TILZER
O SLEEP
(WAKE ME UP WITH A RAG)
...T I WAS NOT WORRYING. ALL I WANTED WAS A CHANCE TO BE HEARD.
SWEPT EVERYTHING BEFORE ME. THE FRIENDS WHO WORKED
...EWIS and DICK HOWARD. MUSIC BY HARRY JENTES
...5th St., N. Y. City. CHICAGO: 123 N. Clark St.

EDDIE LEONARD, who was too ill to appear at Keith's a week ago, was on the last bill. He scored heavily in "The Minstrel's Return."

"HIRING A MAID" was the screamer in which Mr. and Mrs. Arthur Cappelin made good at the New Empress.

LA TURB, announced as the Dancing Venus, was billed, but did not appear at the People's.

THE WITCHING HOUR WITCHES are the new cards at the after the theatre cabaret offered at the Sinton. Frank Forsyth is directing the witches. The principal roles are sung by Ethel Colt and Monty Brennan, assisted by Ethel Lytle, dancer, and chorus.

SAM and KITTY MORTON got one of those heart-stirring welcomes for auld lang syne from the Keith crowds. They celebrated the thirty-fifth anniversary of their stage career at the performances 7. Their act is entitled "Back to Where They Started."

"The Birthday Party" was one of the season's sucesses at the New Empress, where good sized crowds brought joy to Manager Fish's heart. The Eva Tanguay imitator was expecially good.

ETHEL HALL was a corking good leader in the applause winning bathing girl chorus, at the show of the famous Follies.

FLORA MISCHLER, soloist at the last Music Hall "pop," faced an overflowing house. She is a youngster with an exceptionally fine high soprano voice.

CHESTER RICE, who was the advance manager for David Warfield, whispered that it is the intention to keep "Van der Decken" on the boards for three years.

GRANT GARDNER, a black faced babbler, caught 'em with his gags, at the Empress.

FIVE nice looking girls, appearing as the St. Clair Sisters, Belgian refugees, put on a very neat musical act at Keith's.

AT THE midnight show at B. F. Keith's on New Year's Day, two thousand people stood and cheered when, at the hour of young 1916's appearance, the curtain disclosed a four months' old baby, portraying "The Birth of the New Year." It was a clever conception. A choir of twenty-five boys, behind the scenes, sang "Silent Night." Stage Manager John Buck built the scene. Father Time came on the stage and presented Young '16 to Peace (Louise Dyer, of the Allen Dinehart Company). More cheers. Allen Dinehart was the Uncle Sam who wished peace for all the world.

THE FAMILY has become a feature motion picture house, offering Triangle films. The price of admission has been doubled. The Walnut Street and Family Strand are now all ten cent houses.

Two clever pairs to draw to at the Empress were Prickett and Lester and Calhoun and Burt.

CHARLES KELLOGG, the "nature singer," was one of the chief headliners at Keith's. He hails from California. During the week he visited several schools and gave demonstrations as an expert on vibration. He spoke at the Rotary Club luncheon at the Sinton 6.

ONE of the old time figures of the days of Kohl & Middleton's Museum, Ogallala Fire, Sioux Indian chief, attempted to end his life in Chicago by cutting his throat. The news reached his old haunts here.

THE VISITING NURSES' ASSOCIATION gave a luncheon, followed by a big theatre party, at B. F. Keith's.

DALY'S COUNTRY CHOIR sang some "old timers" with good effect, at the Empress.

IRENE GARDNER made her professional debut at the Odeon, 6.

FRED J. ARDATH made good, as usual, with his barnyard skit, "Hiram," in which chickens, dogs and pigs prove that they enjoy stage life.

THE CHICAGO GRAND OPERA CO. is planning three performances at Music Hall, here, Jan. 24-26.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "The Princess Pat" Jan. 13. New York Opera Co., in "Faust." 15. "Experience" 17-22.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 10-12: Bounding Tramps, Mott and Maxfield, La Mignon Review, Marie King Scott, Whitfield and Ireland, Oxford Four and pictures. For 13-15: Four Kings, Thos. Potter Dunn, Symphony Four, Robert Henry Hodge and company, Princess Quinatl, "Pier 23," and pictures.

GILMORE (Robert J. McDonald, mgr.)—September Morning Glories 10-15.

PLAZA (Goldstein Bros., mgrs.)—Bill 10-15: The Emerys, Francis and Wilson, McClain Sisters, the Fieldings, and pictures.

HUDSON, EDISONIA, MIRROR, BIJOU, GAIETY, REEL, SUBWAY, BROADWAY, FOX, GLOBE, LYRIC, PALACE, GRAND, motion pictures.

NOTES.

A PERMIT has been issued for a moving picture house on Eastern Avenue.

RAYMOND CAPP has been chosen director of the Northampton Players, at the Academy of Music, Northampton, and took charge of the company Jan. 3.

HARRY LAUDER was the guest of the Rotary Club Monday noon, Jan. 3, at their lunch at the Worthy Hotel. He had also accepted the invitation of the mayor to be present at the exercise of the installation of the city government of 1916, but failed to arrive in the city in time.

THE Springfield Lodge of Elks will move into its elegant new clubhouse on State Street, on 11. An informal opening to the members will take place that night. The formal dedication is to take place March 1.

THE Kapparappers, a local dramatic society, who have met with big success in amateur productions, are to be put on "Officer 666" Feb. 6, at Court Square, for the benefit of the Boys' Club.

THE Goldstein Amusement Co., of this city, have accepted plans of H. B. Hiltz, of Boston, for a new theatre in Westfield to cost $60,000. The structure is to be of steel and reinforced concrete, with a seating capacity of 1,600.

DEATHS

IN LOVING MEMORY OF
WILEY J. HAMILTON
DIED JAN. 17, 1907
RUTH

IN MEMORIAM
ELLA LOUISE ROWLEY
Beloved Wife of J. HENRY ROWLEY and Beloved
Mother of ELISE, RAY and ABE LEAVITT.
Died Jan. 6, 1916

Ada Rehan.

Ada Rehan, the actress (whose real name was Ada Crehan), died of arterial trouble shortly after noon, Jan. 8, in Roosevelt Hospital, this city, to which she had been removed nine days before, from her home at No. 164 West Ninety-third Street. She had been in ill health for several months.

Miss Rehan was considered one of America's most distinguished actresses. She was born in Limerick, Ireland, April 22, 1860, and at the age of five years was brought to this country by her parents, who settled in Brooklyn, N. Y. She followed the choice of an elder sister in entering theatricals, and made her first appearance in New York at Wood's Museum, in 1873, playing a small part in a piece called "Thoroughbred." During the rest of that season and the following seasons of 1874 and '75, she was associated with the Arch Street Theatre, in Philadelphia, Pa., that being her first professional engagement. John Drew made his debut at this same theatre during Miss Rehan's first season there. From Philadelphia she went to Louisville, Ky., where she acted for a season at McCauley's Theatre, and the following season became a member of John W. Albaugh's company at Albany, N. Y., and remained with same for two seasons, playing alternately in Albany and Baltimore. In following seasons she appeared in various traveling companies, playing with Fanny Davenport, Edwin Booth, Adelaide Neilson, John McCullough, Mrs. Bowen, Laurence Barrett, John Brougham, Edwin Adams, Mrs. Leanger, John T. Raymond and others.

During her association with provincial stock companies she played Ophelia, Cordelia, Desdemona, Celia, Olivia and Lady Anne, each with remarkable success. The attention of Augustin Daly was first attracted to her in December, 1877, while she was acting at Albaugh's Theatre in Albany, and again in 1879, when she won considerable distinction by her excellent playing at the Grand Opera House, New York, in April of that year. Fanny Davenport was then acting in Daly's play of "Pique," and Miss Rehan appeared in the role of Mary Standish. She was engaged by Mr. Daly and made her first appearance under his direction in May, 1879, playing Big Clemence, in Mr. Daly's version of "L'Assomoir," at the Olympic Theatre, New York. On Sept. 17, same year, Mr. Daly opened his theatre at Thirtieth Street and Broadway, and Miss Rehan made her first appearance there as Nelly Beers, in "Love's Young Dream." In 1884 she went to London with Mr. Daly's company and again visited there in 1886, subsequently playing in Berlin, Hamberg and Paris with the same company, returning to London in 1888.

With Miss Rehan at her death were her sisters, Mrs. Oliver Doud Byron and Mrs. Hattie Russell, and her nephew, Arthur Byron. Funeral services were attended only by members of the family and immediate friends, 10, from her late home, 164 West Ninety-third Street, the Rev. Ernest M. Stires, rector of St. Thomas' Episcopal Church officiating. The remains were cremated and placed in the family vault in Greenwood Cemetery, Brooklyn.

TOMASSO SALVINI.

Tomasso Salvini, the famous Italion tragedian, is dead in Florence, Italy, in his eighty-sixth year. He died Jan. 1.

He will be remembered in this country by theatregoers of a generation ago for his vivid portrayal of Othello. In this character he was unsurpassed and it is justly said of him that he was one of the world's greatest tragedians. While he was acting he lived the role of the jealous Moor, thrilling his audiences in such tragic climax that once seen he was never to be forgotten.

Salvini toured the United States seven times, beginning in 1878, under the management of Maurice Gran. He became very fond of America as Americans were of him.

It was Salvini who introduced and established Shakespeare's plays in the Italian drama.

Signor Salvini was reared for the stage. Born in Milan in 1829, he was acting as a child with his father. When he was fifteen his father died and the young son continued to play small roles in the company of Gustavo Modena. He deserted the stage temporarily at the age of twenty to fight for Italian independence in the revolution under Garibaldi. He served as a corporal at the siege of Rome. When the wor was over he returned to his art, joining the famous Adelaide Ristori's company.

Salvini retired from active stage life in 1903. His son, Gustavo, then was the only representative of his branch of the family on the stage. Another son, Alessandro, an actor of ability had died several years before.

Tomasso Salvini was reputed to be very wealthy.

Mabel Casper, of Will and Mabel Casper (in private life Mrs. Mabel Coyle), died recently. She was born in London, Eng., Nov. 28, 1885, and had played the leading vaudeville circuits with her husband. She appeared on the stage for thirteen years. Her husband and a son survive.

Col. Robt. A. Neff.

Col. Robert A. Neff, a noted comedian, a prominent jurist, politician, and former newspaper man, died at the Southwestern Hospital, in Lawton, Okla., Dec. 21, of acute intestinal auto-taxemia. Lawton is the home of the Neff Theatre Company, which has been playing in Texas since the Autumn months. The company arrived in Lawton Dec. 13, and the Colonel entered the hospital for treatment, under the care of his family physician, Dr. F. W. Hammond. Mrs. Neff and daughters, Velma and Aline, were at his bedside when he passed away.

Mr. Norton was born in Bloomington, Ill., May 22, 1858. He was reared in Wichita, Kan., and became a favorite comedian. He formed a strong company with Mr. Heathcote and played all the leading Kansas towns, and later gave up the drama and devoted himself to the study of law, was admitted to the bar and ranked high in his profession.

In 1893 he settled in Kay County, Okla., at the opening of the Cherokee strip, where he was appointed circuit judge under the Cleveland administration. He settled in Lawton in 1904, and was associated with T. M. Bixby as editor of *The Lawton Democrat* (now the *Constitution)*, and remained for a number of years.

The ruling passion of his life, and a few years ago he organized the Neff Theatre Company, in Lawton, and had much success, playing in all the principal cities of the country. Col. Neff owns a farm and beautiful country residence two miles South of Lawton. There he took a needed rest once every year, and there he laid down his life. He was a prominent and enthusiastic Mason and Odd Fellow, a faithful husband and a kind father.

The funeral services were held 28 from the Presbyterian Church, the Rev. T. J. Irwin officiating, and burial made in Lawton Cemetery.

Morris Cronin.

Morris Cronin, one of the best known vaudeville men in this country, died of pneumonia in Washington Jan. 8. The body was brought to New York 9, and then shipped to Hopkinton, Mass., his boyhood home town, for burial.

Morris Cronin made his stage debut in the old London Theatre, on the Bowery more than twenty-five years ago, as an Indian club juggler. Five years later he went to Eruope and was as successful there as he had been here, presenting one of the best club swinging and tumbling acts in vaudeville. He remained abroad for fifteen years and then returned to this country and brought back one of the most pretentious acts he had ever attempted, billed as Morris Cronin and his Merry Men.

Mr. Cronin was one of the first men to book international acts for the late B. F. Keith, acting as the latter's representative all the time he was abroad.

When the body arrived in New York 9, it was met by his wife, a brother and a delegation from the White Rats.

Fred Herr, at one time a widely known theatrical manager, committed suicide by shooting himself, in San Francisco, Cal., recently. At the time of his death he was connected with a San Francisco bank. He had been partly responsible for the bank investing in severol concessions at the Panama-Pacific Exposition, which did not reap a profit. It is not known that remorse over this loss induced his suicide, but his friends knew that he worried considerably because he had advised the bank to make the investment. At the height of "Florodora's" success, Herr was a business manager for Fisher & Ryley.

Frank Le Strange, for the last several years stage manager of the Montauk Theatre, Brooklyn, N. Y., died from pneumonia on Thursday, Dec. 30, at his home, 294 Dean Street, after a week's illness. He was formerly connected with the Grand Opera House and with the Brighton Beach Music Hall. He was a member of the International Alliance of Theatrical Stage Employees and the Theatrical Mechanical Association.

John Lally (in private life Daniel Gillies), known in vaudeville for many years, dropped dead from apoplexy Dec. 22, at the Rutherford Comb Works, Rutherford, N. J., where he was employed as head carpenter. He was fifty-one years old.

Paul Fisher, a well known tenor singer in California, died Dec. 21, at 308 West Seventieth Street, this city, after a two days' illness of pneumonia. His real name was Frank Minot Caffin. He was a newspaper man before going on the stage.

Joseph Bianchi, manager of the Empire, moving picture theatre, in Mobile, Ala., and one of its largest stock holders, died in that city Dec. 20, after an illness of three weeks. Mr. Bianchi went to Mobile several years ago, and ran the Bijou Theatre there, later organizing a stock company. Burial was made 22. His widow and one daughter survive.

William D. Mann, a well known manager, died at Berkeley, Cal., Dec. 25, of pneumonia. Mr. Mann was for several years manager for Evans and Hoey, in "A Parlor Match," and later managed the Herald Square Theatre, here. He married Marguerita Sylva, in 1902. They were divorced in 1912.

William E. Sheerer, an actor, died of tuberculosis, Dec. 24, at his home, 95 Warburton Avenue, Yonkers, N. Y. He was an Elk, a member of the Seventy-first Regiment, and a veteran of the Spanish-American War. His widow, who was known as Lottie M. Fowler on the stage, survives.

A. J. Spencer, a well known manager, for many years a member of of the firm of Spencer & Aborn, and up until recently manager for William Hodge, in "The Road to Happiness," died Dec. 26 in this city, of pneumonia. He was about fifty-five years old.

Levin O. Tees, a veteran newspaper writer, died Dec. 25 at the home of his daughter, Mrs. Frank B. Ruggles, No. 5608 Hunter Street, Philadelphia, in his sixty-ninth year. Of recent years he had been with *The Sunday Dispatch.*

Wilbur C. Sampson, of the Spokane (Wash.) Lodge of Elks, died at the Bedford City Elks' Home, Dec. 27.

Harry Sefton.—In a recent issue in this column appeared a notice of the death of C. H. Feint, who dropped dead at Hopedale, Mass., Dec. 2. Mr. Feint was known to the profession as Harry Sefton, a star of the varieties from 1870 to 1890. While he was in the zenith of his popularity as a performer and comedian, he invested his savings in a house and a few acres of land in West Medway, and when age began to creep on him he became a producer of tabloid burlesques, and held a five years' engagement at a theatre in the loop in Chicago, which finally was turned into a motion picture house. He returned to West Medway to live, and tried his luck at taking out small cross road shows, but without success. His bank account soon dwindled and he mortgaged his place for its full value. He leaves two children, a boy and a girl. Sefton was a Mason, and the Medway Lodge buried him, though he was not a member of that lodge.

Charles B. Hawley, composer and organist, died Dec. 29, at Eatontown, N. J. He was stricken with paralysis a week previous. He was fifty-seven years old, and was born in Brookfield, Conn. For twenty-five years was a vocal teacher in this city. For seventeen years was solo bass and director of the Broadway Tabernacle choir, and for ten years director of the Metropolitan College of Music. Among Mr. Hawley's best known songs which have been published recently are "My Thought of You" and "Peace." He is sorvived by his widow and a daughter, whose stage name is Ethel Crane. His home was at Red Bank, N. J.

Colonel Edward J. Allen, for many years owner of the old Academy Theatre in Pittsburgh, Pa., died in that city Dec. 27. Col. Allen built the Academy in the '60s, and it was the leading theatre of the city until larger playhouses were erected, and the Academy was given over to burlesque. Three years ago it was ruined by fire, and the property then passed into the hands of the Fidelity Trust Company, and a new playhouse, the Liberty, was erected.

Elizabeth A. Holbrook (Mrs. J. J. Holbrook), a well known saxophone player, died Dec. 29, at her home, 130 Washington Avenue, Chelsea, Mass., aged forty-nine. She came to America from England in 1880, and in that year was married to Mr. Holbrook. They traveled together for twenty-four years, filling voudeville and circus engagements in their well known musical act. Funeral services were held Jan. 1, and the remains were cremated Jan. 3.

Alexander Vincent, in his time a prominent actor, died at his home, No. 1107 Mifflin Street, Philadelphia, Dec. 25, in his eighty-first yeor. He was a veteran of the Civil War. He was born in New York City, and became an actor in his youth. He retired from the atoge twenty years ago. He is survived by three daughters.

Alberick Blanchette, of the vaudeville team of Outhank and Blanchette, acrobats, died, Dec. 28, at the Westboro Hospital, Marlboro, Mass., aged forty-two years, after a three weeks' illness. Onthank and Blanchette were partners for twenty years. Two children survive.

William B. Nelson, for many years gallery doortender at the Broad Street, Philadelphia, died Dec. 24 after an illness of but a few days' duration.

Samuel Hunsaker, for some time stage manager of McVicker's, Chicago, died on Monday, Dec. 27, in Chicago, Ill. He had been ill for several months.

MRS. JULIA ANNE BAKER ADAMS, ninety years
Pearl Fair, of Willioms and Fair, died Dec. 6, at the home of her mother, in New Mexico.
old, widow of Barnaby Lathrop Adams, and grandmother of Maude Adams, died at Salt Lake City, U., Dec. 21.

THE mother of J. C. Welch, who, with Billy Walbourn, manages "Happy" Lou Whitney and her Associate Players, playing in stock at Saginaw, Mich., died at Sault Ste. Marie, Mich., Dec. 12. Interment wos in Pine Grove Cemetery, thot city. Besides her son, J. C., a daughter, Mrs. Wm. Levis, of Philadelphia, Pa., survives.

MRS. KATHERINE COLE, wife of Edward H. Cole, at one time connected with Madison Square Garden, this city, ond now interested in the Brighton Beach Motordrome, was crushed to death by a subway train at the Grand Central Station shortly before midnight, Dec. 22. Together with her husband and Arthur Chappelle, a motorcycle rider, they attended a theatre in celebration of their third wedding anniversary. Mrs. Cole was hurrying toward an express train when she struck against a support pole and fell between the first

EMMA LINDEN, Jan. 6.
ANNA ALTMAN, Jan. 6.
MRS. CHAS. R. COOK, Dec. 17.
WM. SMYTH, Jan. 4.
BEN F. LA VERE, Jan. 2.
HARRISON STEADMAN, Jan. 6.
HARRY MCAVOY, Jan. 8.
BERKELEY CHADWICK, Dec. 30.
MARTIN J. CODY, Jan. 7.
WM. D. STONE, Jan. 8.
LULU LEAVITT MORTIMER, Jan. 8.
FRANCIS J. BANCROFT, Jan. 8.
SAM LUCAS, Jan. 10.
GERTRUDE DOWES, Jan. 10.

CATHOLICS vs. "MARIE ODILE."

The priests of Brooklyn, N. Y., have advised the Roman Catholics of that city not to buy seats for "Marie Odile," claiming that the play is, in their opinion, sacriligious.

BACK TO OLD NAME.

"Abe and Mawruss," at the Lyric, will, according to the newspaper advertisements, be known in future as "Potash and Perlmutter in Society."

"BLACKMAIL" was produced at the Wilbur, Boston, Jan. 8.

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Artiss, Geo.—Grand, Cincinnati, 17-22.
Boston Opera & Pavlowa—Syracuse, N. Y., 17, Buffalo 20-22.
Cornell-Price Players—Dixon, Ill., 9-16, Valparaiso, Ind., 17-22.
Fowler, Maybella, Stock—Eric, Okla., 10-15.
Irwin, May—Cleveland 17-22.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Shubert, Bkln., 17-22.
Klark-Urban Stock—St. Johns, Can., 10, indef.
Klark, Gladys, Stock—Ware, Mass., 10-15.
Murphy's Comedians—Merced, Cal., 17-22.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Trenton, Ont., Can., 10-15.
Millette Comedy Co.—Pavo, Ga., 10-15.
"Only Girl" (Joe Weber, mgr.)—Portland, Me., 21, 22.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Buffalo, N. Y., 10-15, Syracuse 18, 19.
Stahl, Rose (Add.)—Cleveland 17-22.
"Ware Case, The" (Garrick Prod. Co., mgr.)—Majestic, Bkln., 10-15.

THE M. B. LEAVITT BENEFIT.

The benefit to M. B. Leavitt, which took place Tuesday afternoon at the Manhattan Opera House (THE CLIPPER being on the press at that time), will be "noticed" in next week's issue.

A NEW SHOW FOR NEW AMSTERDAM ROOF.

Gena Buck has prepared an entirely new version of Ziegfeld's "Midnight Frolic." The first showing takes place on Monday night, Jan. 10.

HARMON CHESHIRE, who plays Weinbold in "The Weavers," at the Garden Theatre, will give a number of dramatic pantomimic dances at the Neighborhood Playhouse on Sunday evening, Jan. 16.

THE Serge de Diaghlieff Russian Ballet is due to arrive on the *Lafayette*.

GERALDINE FARRAR has the grip.

ANDREW J. COBB has begun proceedings to restrain the production of "The Red Circle," the new Pathe serial.

E. A. WEIL will shortly produce "The Co-respondent."

"THE CINDERELLA MAN" opens at the Fulton Jan. 17.

THE ASTER GARDENS, Forty-eighth Street and Broadway, went bankrupt Jan. 8. Oscar Igstadter was appointed receiver.

CAMILLE CLIFFORD (Hon. Mrs. Lyndhurst Bruce), whose husband was killed in the war, returned to America Jan. 9 on the *Adriatic*.

THE MURPHY SHOWS.

HATTIESBURG, Miss. (*Special to* THE CLIPPER).—The J. F. Murphy's Busy City Shows are here in Winter quarters. All of the material, including the merry-go-round and Ferris wheel, are being repainted and gilded, and new tops have been purchased for the model city and other shows. J. F. Murphy is building several new shows, including a big illusion show which will be under the management of Jack Cullen. The line-up will include three rides, the busy city show, a silo motordrome, a ten-in-one and three other shows.

More shows will be added about May 1, but the company will open with a small Midway to play the South for the remainder of the Winter.

Sydney Wire is interested in the show and is already out making contracts.

The show will open here about Feb. 15, under the auspices of a local organization. Among those who are already engaged for the shows are: Danny Soper, Frank "Smithy" Martin, Viatoria Wynn, James Sullivan, William Latham, W. A. Jackson. Twelve concessions hava already signed with the show, which will be one of the neatest organizations on the road. It will be a strictly baggage car show, traveling on six cars.

The staff in Winter quarters includes: W. A. Jackson, boss painter; John Snellenberger, boss blacksmith; Joe Jefferies, boss carpenter; Boob Duke, chief of scenic department, with four men; Chas. Jordan, cook; Slim Bowen, head waiter, and John Haynes, boss property man.

MEYERHOFF ATTRACTIONS.

The Meyerhoff attractions, Henry Meyerhoff, general manager, have leased a large and spacious building near New York, which will be used as the Winter quarters for their entire equipment. Riding devices, which consist of the whip, merry-go-round and Ferris wheel, are under course of construction. They have closed a deal recently, whereby they are to secure about fourteen lions, leopards, pumas and bears.

E. W. Fredericks, who will manage the carnival, has booked about five shows and twenty-eight concessions. With the addition of three or four more shows it will complete the entire show, consisting of about thirty concessions, ten shows and three riding devices, with another riding device under consideration. The show will have twenty cars, and will play the best towns and fairs in the East and Canada.

COL. PARKER IN TOWN.

Col. Chas. W. Parker, the "Carnival King," was in New York last week. The Colonel was here to dispose of some "carry-us-alls," and rumor has it that when he left the metropolis ten concessionaires were happy in the possession of as many of Col. Parker's devices—that is, one apiece.

From here the Colonel hied himself to Boston, with Cleveland, Detroit and Chicago as prospective stopping-off places on his return to Leavenworth.

THE MIGHTY HAAG SHOWS closed the season of forty-two weeks Jan. 4, and are Wintering at Albany, Ga. Are using the fair grounds, which have plenty of new buildings for each department, making an ideal Winter quarters. "Shorty" Rhodes, who has always been master mechanic for Mr. Haag's parade wagons ever since he had a show, has charge of same this season.

STAATS BROS. NEW SHOWS will open early in May with an entire new outfit. Paul F. Kolb will have the band, and has signed the same boys he had last season with the Prince Ismail Shows, featuring Arthur Baker, ragtime trap drummer, and Fred Sarnow, baritone soloist.

BEN DODSON, a well known character in Decatur, Ill., was stricken suddenly with heart trouble in the Greider Cafe, that city, Dec. 21, and was taken, in a serious condition, to St. Mary's Hospital, there.

Cleveland, O.—Opera House (A. F. Harts, mgr.) "Young America" week of Jan. 10. Rose Stahl, in "Moonlight Mary," 17-22.

COLONIAL (F. Ray Comstock, mgr.)—The house is dark till 17, when May Irwin will be seen in "No. 33 Washington Square."

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 10: Wilton Lackaye and company, Odiva and sea lions, Nine White Hussars, Leo Beers, Chas. and Fannie Van, Moon and Morris, Mr. and Mrs. Gordon Wilde, Williams and Wolfus, and pictures.

PROSPECT (J. W. Lyons, mgr.)—"At the Old Cross Roads" 10-15, "Bringing Up Father" 17-22.

CLEVELAND (H. D. Zirker, mgr.)—For week of 10, Vaughan Glaser, assisted by Fay Courtney and company, in "Within the Law." "The Grain of Dust" 17-22.

MILES (Wm. F. Gallagher, mgr.)—Bill week of 10: Charley Case, "The Earl and the Girls," Ethel MacDonough, the Berrens, Grossman and Grotel, Ashley and Morgan, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill 10-15: "Girls of the U. S. A.," "Billy Sunday" (baby elephant), Daly and O'Brien, Mitchell and Mich, the Flying Baldwins, Art Adair, and pictures.

STAR (Drew & Campbell, mgrs.)—Merry Rounders, with Abe Reynolds, 10-15.

EMPIRE (Phil Isaac, mgr.)—Henry B. Dixon's Revue of 1916 week of 10.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 10-15: Seymour's dogs, and other acts, and pictures.

LIBERTY (M. L. Deutsch, mgr.)—Vaudeville, music and pictures.

NOTES.

THE Auto Show is on in full blast (8 to 15), at the Wigmore Coliseum. The attendance has been very gratifying.

THE N. Y. Symphony Orchestra will give two concerts, Jan. 14, 15, at Gray's Armory. On Friday evening, 14, the soloist will be Pablo Casals, 'cellist.

THE Colonial Theatre announces an early presentation of the musical spectacle, "Town Topics."

MISCHA ELMAN will be heard in recital here, in Gray's Armory, 25.

Zanesville, O.—Schultz (Arthur Morely, mgr.) Merry Burlesquers Jan. 10, 11, "A Pair of Sixes" 12, "High Jinks" 22.

ORPHEUM (E. R. Harris, mgr.) — Chet Keyes Stock Co., in repertoire, indefinite.

IMPERIAL (Al. White, mgr.) — The management of this picture house is spending several thousand dollars remodeling and improving both interior and exterior, owing to growth of business. 200 more seats are being added, making a total of 700. Handsome new offices and a ladies' rest room are being fitted up on the second floor, and the entire lobby will be finished in tile, and a new ticket booth installed. The auditorium will be entirely re-decorated, and a new ventilating system installed.

QUIMBY'S (Henry Stemm, mgr. — Paramount, Metro and Triangle programs to capacity business.

GRAND.—This house will open soon under new management, and show a new policy.

AMERICAN.—Motion pictures only.

Hot Springs, Ark. — Auditorium "The New Henrietta" Jan. 13, "The Birth of a Nation" 17-20.

NEW CENTRAL (Sidney Nutt, mgr.)—Workmen are now engaged in making extensive improvements and alterations to this popular house. The building adjoining has been leased, and the two fronts converted into a solid double front, bringing the theatre entrance under a single archway, extending the width of the two buildings. An archway will also be cut between the two buildings, connecting the arcade of the theatre with the adjoining building, which will be elaborately fitted up as a confectionery and ice cream parlor. A string orchestra will furnish the music.

The front will be of stucco, the entrance taking up about fifty feet. Mr. Nutt plans to make its entrance one of the most elaborate and brilliantly lighted of picture theatres in the South. The work alone will cost between five and six thousand dollars. The house is one of the oldest and finest in the city, and Paramount-Equitable and world famed Mutual films will be shown.

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Portland, Me.—Jefferson (M. J. Garrity, mgr.) "The Battles of a Nation" and "The Warring Millions," are motion picture offerings Jan. 10-15. "Twin Beds" 17-19, "The Only Girl" 21, 22.

KEITH'S (Harry E. Smith, mgr.)—Vaudeville 10-15: College Inn Sextette, Lew and Mollie Hunting, Tom Nawn and company, Nevins and Erwood, Loney Haskell, the Pears, Selma Braatz, and Paramount pictures.

NEW PORTLAND (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 10-12: Clayton Drew Players, the Three Scamps, Temple and Huff, Kanazawa Jap Troupe, Perini's animal extravaganza of beasts and birds. Special attraction for 13-15, the Little Heiress Musical Comedy Company.

GREELY'S (C. W. McKinnon, mgr.)—Vaudeville and motion pictures. Bill 10-12: Sisters Barry, Forrest Kelley, and Grauscaff and Davis. Bill 13-15: Al. and Bunny Fox, Chink Johnny Bell, and Bruce and Barnes.

STRAND, EMPIRE and CASCO, motion pictures.

NOTES.

TOM CLIFFORD sang "The Palms" during the presentation of the motion picture production of "The Old Homestead," at the Strand, 6-8.

WILLIAM A. PARSONS, of Boston, recently leased Portland's New Exposition Building, on Park Avenue, and after a considerable expenditure, opened the Exposition Roller Skating Rink 8, to an attendance of 600. There are over 1,600 square feet of skating surface. Will F. Neff, of New York, is floor director.

THE Boston Symphony Orchestra will appear in the Municipal Organ Recital, at City Hall, 17.

Reading, Pa.—Academy (Phil Levy, mgr.) "Some Party" Jan. 12, Al. G. Field's Minstrels 13, burlesque 15.

ORPHEUM (C. G. Keeney, mgr.)—The new Orpheum Players, with Helen Melnken and Sam Meharry in the leads, present "Under Cover," week of 10.

HIPPODROME (G. W. Carr, mgr.)—Bill 10-12: Dunbar's Bell Ringers, Warren and Templeton, Daisy Leon, De Rosa's cat circus, and one to fill. New bill 13-15.

NOTES.

CHAS. JORDAN, comedian; Mitchell and Winters, clay modelers; Westly and Francis, in songs and dances, and John Dublin, Irish ambassador, were new acts shown at the Hippodrome, 7, at the Friday professional tryout night.

Meridian, Miss.—Grand (W. E. Jones, mgr.) Billy Clifford, in "Walk This Way," Jan. 10. "The Pink Lady" 11.

MAJESTIC (Sid Berry, mgr.) — Allen & Kenna Comedy Company, and motion pictures.

PRINCESS, STRAND and ELITE, pictures.

St. Paul, Minn. — Metropolitan (L. N. Scott, mgr.) "When Dreams Come True" Jan. 9-12, San Carlo Opera Co. 13-15, in reperoire; Thurston, the magician, week of 16.

SHUBERT (Frank C. Priest, mgr.)—Fisher Players present "Barriers Burned Away" 9-15.

ORPHEUM (E. C. Burroughs, mgr.)—Bill 9-15: Mary Servoss and a company, in "The Passion Play of Washington Square;" Willa Holt Wakefield, Paul Levan and Dobbs, Nairem's canines, McCormack and Wallace, Moore, O'Brien and Cormack, and Grace De Mar.

EMPRESS (Gus S. Greening, mgr.)—Bill 9-15: Geo. Lee and Girls, Carl and Rhell, Ray Conlin, Cora and Robert Simpson, and Harry Sterling.

PRINCESS (Bert Goldman, mgr.)—Bill 9-12: August Family, Brooks, Rauth and Brown, Mr. and Mrs. Everett Bennett and George Rosener. Last half: Melnotte-La Nole Troupe, Jewell Comedy Trio, Seabury and Price, and Van and Hazen.

STAR (John P. Kirk, mgr.)—Pat White's Gaiety Girls week of 9. City Sports week of 16.

AUDITORIUM (A. F. Morton, mgr.)—Municipal concert, giving the Songs of All Nations, 12; Minneapolis Symphony Concert 13, boxing contest 18, carnival entertainmet 25-Feb. 5.

STRAND, MAJESTIC, BLUE MOUSE, ALHAMBRA, DALE, STARLAND and GAIETY, pictures.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Jan. 10.

Two important changes are scheduled for Chicago's dramatic stage this week. Last night "A Pair of Silk Stockings" came to the Princess, supplanting "Nobody Home." The cast: Alison Skipworth, Sybil Carlisle, Gladys Knorr, Lilia Campbell, Clayton Green, Wallace Erskin, Edward Douglas, Reynold Evans, Eve Leonard-Boyne, Charles Ronald, Theodore Duggie and Sam Sothern.

William Gillette came to the Blackstone tonight with his old standby, "Sherlock Holmes." which will be used for two weeks. Then he will appear in his other old favorite, "Secret Service," for an additional two weeks. The length of the play requires early curtain rising. Included in the company supporting are: Helen Freeman, Marion Abbott, Grace Reals, Joseph Brennan, Edward Fielding, Edwin Mordant, Stuart Fox, Burford Hampden, Stewart Robbins and H. G. Bates.

The impression made by "Within the Loop" has been somewhat varied. It is not yet known whether the musical production is sufficiently strong to "bring back" the old American Music Hall, now the Chicago Theatre, to the place it once held in local amusement circles.

Jan. 16—"Young America" will begin an engagement at the Grand.

Jan. 24—David Warfield will come to Powers' in "Van der Decken."

Jan. 30—"Chin Chin," with Montgomery and Stone, will arrive at the Illinois.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"It Pays to Advertise," nineteenth and last week.

GARRICK (John J. Garrity, mgr.)—"Experience," third week.

POWERS' (Harry Powers, mgr.)—"The Song of Songs," third week.

CHICAGO (J. A. Reed, mgr.)—"Within the Loop," third week.

BLACKSTONE (Edwin Wapler, mgr.)—Wm. Gillette, in "Sherlock Holmes," first week.

CORT (U. J. Hermann, mgr.)—"His Majesty, Bunker Bean," tenth week.

ILLINOIS (A. Piton Jr., mgr.)—"Ziegfeld Follies," seventh week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," first week.

OLYMPIC (George C. Warren, mgr.)—"Twin Beds," third week.

CROWN (Edward Rowland Jr., mgr.)—Week of 9, "Me, Him and I."

VICTORIA (H. C. Brolaski, mgr.)—Week of 9, "The Law of the Land"

IMPERIAL (A. J. Kaufman, mgr.)—Week of 9, "Bringing Up Father."

NATIONAL (J. P. Barrett, mgr.)—Week of 9, "The Dummy."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation," last week.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"On the Firing Line With the Germans," third week.

GREAT NORTHERN HIPPODROME (Frank Talbot, mgr.)—Week of 10: Harrington Reynolds, in "The Haberdashery;" Norwood and Hall, Thomas E. Murphy, Dorothy Herman, Thomas F. Swift and company, Hanlon, Dean and Hanlon, the Wilton Sisters, Adolphe, the Royal Gascognes, Lalla Selbini, "Ymua," and Ben Smith.

MCVICKERS' (J. C. Burch, mgr.)—Week of 10. Barney Bertisch, Constantino Bernardi, Alexander and Scott, Benjamin and Mme. Scovell, Larry Comer, Orrin Davenport's horses, Hal Stephens, Mahoney Bros., and Daisy and Tom Brantford.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 9, the Million Dollar Dolls.

COLUMBIA (Wm. Roche, mgr.)—Week of 9, Puss, Puss.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 9, Frolics of 1916.

HAYMARKET (I. H. Herk, mgr.)—Week of 9, stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 9. the Tip Top Girls.

JENNIE'S GLOBE TROTTERS is a new act organized by Ernest Alvo.

THE STROLLERS' CLUB will celebrate its second anniversary Jan. 21 by a banquet. Marcus Heiman, of the firm of Finn & Heiman, will be general chairman of the committee.

CASPER'S CAST

(OF CHICAGO GRADUATES).

THEODORE MORSE.

Perhaps it was sentimental consideration that led the powers in control of the Randolph Building, Chicago, to permit the white lettered title, "Theodore Morse Music Co.," to remain on the bay window of the sixth floor—just opposite the end of the hall where the Feist forces grind out their many hits. Perhaps it was neglect. But, whatever the reason, it is, nevertheless, a fact that the name still embellishes the window at a time when the esteemed composer of hits that last returns to the "Windy City" with his biggest hit—and one of the biggest hits of the year—"M-O-T-H-E-R."

Next door to the building that used to house the Theodore Morse Music Company, Theodore Morse, himself (not much older than he used to be, in appearance), made the hit of his life at the Palace Music Hall last week. It was a unique triumph—the kind that an old timer likes best. For Theodore's name was not displayed in electric lights, his picture did not adorn the lobby—his name didn't even appear on the program—but he was one of the distinct hits of the bill, nevertheless.

Here's how it all came about. George MacFarlane, the well beloved baritone, occupied a stellar place on the bill. When he appeared a stout, round faced little fellow crept to the piano almost noiselessly and acted as accompanist. George sang several songs and delivered many interesting stories, while few in the audience recognized, in the chap at the keys, the melody end of the old Madden and Morse team, responsible for hits like "Blue Bell," "Cocoanut Tree" and no end of monkey songs, from those long since forgotten down to the still remembered "Down in Jungletown." Then MacFarlane announced that he would sing a new song from the pen of the man who wrote "Blue Bell" and "Dear Old Girl," and, pointing to the piano, said: "The composer of these songs and 'M-O-T-H-E-R,' Theodore Morse, is with us to-day." Judging by the storm of applause that greeted the remark, everybody in the audience remembered Theodore Morse and his famous songs. The ovation the venerable composer received seemed like a benediction from the audience. While MacFarlane sang the sweet, sympathetic song you could have heard a pin drop anywhere in the theatre, but, when he concluded, he was met with a storm of appreciative applause that proved the biggest received anywhere in his act, though he followed it with other standard numbers that audiences usually like to hear.

This Chicago ovation will long linger with Theodore Morse, though he does not claim residence in the Western city and has no desire to re-establish the office that once bore his name. For he is satisfied to entrust his best efforts to the house of Feist—the firm that gave him a chance when his trade value as a composer was not so great as it used to be.

An interview with Theodore Morse, after the performance, elicited such a modest, unselfish statement that it is worthy of being quoted in full, for it shows why the Palace audience liked the man who made a hit "without program mention."

"The 'Mother' song is doing wonderfully well,' said the old composer, almost reminiscently, 'but, really, I don't deserve much credit for it, because, as a matter of fact, Phil Kornheiser, Feist's New York professional manager, really wrote the song. Every day he begged one of the staff lyricists to prepare a simple, old fashioned 'Mother' song, but none of the boys took him up until Howard Johnson trotted in a lyric. I'm glad I was given a chance at the melody. But, really, Kornheiser deserves all the credit."

Can you beat it? A careful reading of the old composer's statement will show why he doesn't need electric lights to "go over big" in Chicago.

MORT SINGER returned to his office in the Majestic Theatre Building last Saturday, after a trip East on business.

EXCLAMATION POINTS.

PLAME SEVERS.

Samuel Plame, well known in Chicago moving picture circles, and recently identified with the Paramount Co. as Indianapolis manager, has severed connections. He will remain in Chicago a few days and then go to New York.

BACK AT DESK.

Lew M. Goldberg, the vaudeville agent, with offices in the Majestic Theatre Building, just recovered from a long siege of grip. His many friends were glad to see him back at the busy desk.

HOSPITAL GETS NEW SITE.

A crowd of over one hundred interested principals and no end of spectators cheered themselves hoarse, while moving picture cameras and

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ORCHESTRATIONS IN SEVEN (7) KEYS

Eb (d to eb)—C (e to f)—D (f sharp to g)—F (a to bb)—G (b to c)—Ab (c to db)—Eb (G to ab),—and

SHE'S THE DAUGHTER OF MOTHER MACHREE

Words by J. NENARB. The "Irish Song Surprise" of the present time. The well known composer, ERNEST R. BALL has written the music for many successful Irish songs, including "Mother Machree," "A Little Bit of Heaven," "When Irish Eyes are Smiling," etc., etc., but never one that has taken a quicker or stronger hold on all lovers of this style of song.

ORCHESTRATIONS IN SEVEN (7) KEYS

D (a to a)—C (g to g)—Bb (f to f)—Ab (eb to eb)—G original (d to d)—F (c to c—Eb (bb to bb)

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the old fashioned kind clicked, when ground was cut for the new American Theatrical Hospital, in Irving Park Boulevard, between Sheridan Road and Broadway, Chicago, Friday, Jan. 7, early in the afternoon.

While the workmen proceeded to cut down the trees doomed by Architect Roy F. France, under the able direction of I. Silver, M. P. Frankel and Joseph Freeman, representing the Casey Construction Co., members of the hospital's board of directors and their wives vied with the troupe of doctors assembled in seizing picks and shovels. These were plied vigorously, while M. M. Flanders, representing *The Animated Weekly*, turned the crank of his accurate camera. Flanders had shown what a cracker-jack camera man he was previously by setting a stage for snapping the notables as they left their automobiles. He got a fine view of Dr. Max Thorek, surgeon-in-chief of the hospital; greeting the board of directors and Judges Goodnow and McCoorty, of the Municipal Court, as he left his car in the company of his wife.

The large crowd of enthusiasts present included, besides those already mentioned: Fred C. Eberts, manager of the Majestic; Mr. and Mrs. Alfred Hamburger, Joe Hopp, N. H. Haitin, J. W. Battas, J. H. Battas, Dr. J. M. Nicholson, in a party including Mrs. H. P. Nicholson, Miss A. Semrad and Florence Dupes, and Dr. J. Gartenstein, Dr. J. M. Shaw, Dr. Hubert Miller, Dr. David O'Shea, Dr. Joseph Welfeld, Dr. S. M. Goldberger, Dr. L. P. Kuhn, Dr. M. J. Seifert, Dr. Henry E. Wagner, Dr. S. Greenspahn, Dr. O. L. Kahn, Dr. Otto W. Henning, Dr. and Mrs. John Franklin, and Dr. R. H. Hayes.

The new hospital will be completed on or about June 1.

INCREASE CAPITAL STOCK.

The Robinson Amusement Corporation (in the Consumers' Building, Chicago), of which Ethel Robinson, Samuel L. Tuck and Felix Reich are the directing heads, has increased its capital stock to $100,000, also providing for the erection of an 1,800 seat theatre. The operation of this theatre will be the forerunner of various operations along similar lines. The directing heads of the concern are well known and well liked, and there is every reason to believe that they will guide it to success in many realms of theatrical endeavor.

CHICAGO HARMONY NOTES.

ON THE PRESS.

This is the time of the year when the new "hopefuls" of the publishers are on the press, awaiting their chance to find a place in the opening market. The boys have been busy getting up new ideas that will soon be put to the test, and before long the 1916 big sellers and hits will come out of the mass and make their presence known. Though activities are not exactly at high tide, Chicago publishers are looking forward with confidence to what they expect their new issues to accomplish. The McKinley Music Co. probably issues as many new songs as any firm in the country. President McKinley's greatest problem is ascertaining the relative merits of the many numbers published. In the professional offices (Grand Opera House Building), E. Clinton Keithley and Jack Frost give new songs a thorough try-out in an endeavor to find out which deserve the biggest "plug." Unlike many other houses, the catalogue needs of this firm require more attention than mere professional endeavor. For this firm establishes record sales on numbers that are not worked upon professionally. As in previous years, F. Henri Klickmann is providing many splendid melodies for the new year. Will Rossiter has what he and his friends think is the logical successor to "Some of These Days" in "Morning, Noon and Night." He also places considerable confidence in "When Northern Eyes of Blue Surrendered to the Southern Gray." The Rybak Publishing Company continues its plug of "You Stole My Heart" and "Royal Arab," while several new numbers are preparing to see the light of day. Craig & Co. will release "Dreams Make Life Worth While" and "I'm Tired of Everything But You" from production restrictions and place them on the popular market. All indications point to a busy season for the Chicago publishers.

THE CLASH.

The clash of professional interests between the managers and pluggers on the payrolls of branch music publishing houses is as strong in Chicago as it is in New York. In a sense it is even more marked in the West. For most big publishing offices are near the two big time vaudeville theatres (Palace Music Hall and Majestic), and the mad rush to cop off the new acts on Monday of each week makes a bedlam of this part of the Loop. Sometimes a plugger comes in with the enthusiastic declaration that "so-and-so" will visit the office during the day. If the act fails to arrive and it is learned that the performer has been sidetracked by another concern, Mr. Plugger is sick for a week. Feist, Remick, Witmark, Shapiro-Bernstein, Broadway, Stern, Morris, and Waterson, Berlin & Snyder representatives keep up a spirited competition that makes a big timer think some before deciding upon a song. If there's any way to get an act to drop a song from another catalogue in favor of one embraced in their own, the boys don't overlook an opportunity to do so.

WORKING HARD.

Though Frank Clark, manager, is away, the floor force of Snyder's "keeps at it" just the same as when he is in town. Flo Jacobson, Frank's bride of not many months, did not accompany him upon his Eastern trip, but has taken hold of things in the Chicago office while he's away.

PROUD OF HIS STAFF.

Rocco Vocco, Western manager for Feist, is proud of the staff supporting his successful efforts to place hits. Ever since taking hold Rocco has developed a weeding out process that has brought him assistants like Ernie Brener, Ed. Keough (assistant manager), Frank Magini, Jimmie Whiteily, Tom Faxson and the rest of the hard working squad now on the payroll.

PICKS GOOD ONES.

Roger Graham has picked some great songs for Craig & Co.'s new catalogue, having contributed the lyrics for many of the best selling numbers in the catalogue personally. Graham is confident that "A Little Love, a Little Kiss Would Go a Long, Long Way" will prove as big a seller during 1916 as it was late in the season just closed.

McKINLEY REVIEW MAKES GOOD.

The McKinley Music Co.'s Song Review, embracing some of the best known local talent, including E. Clinton Keithley, Jack Frost, John Baxter, Eddie Cavanaugh, Pearl Watson, Fannie Bernald and Master Joe Brennan, opened at the

EVERY KIND OF A SONG FOR ANY KIND OF AN ACT

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ROGER GRAHAM, Mgr.

Plaza last Thursday night and made an instantaneous hit. The review has twenty-four engagements booked solid, and is eagerly sought because of the special properties arranged for some of the songs.

MRS. MANN HELPS.

Max J. Stone, professional manager for Jos. W. Stern's Chicago office, attributes much of the Western accomplishments to the business system injected by Mrs. Mann, who took hold when her husband, Nat, died.

HIS WORK APPRECIATED.

On his last trip to Chicago Phil Kornheiser, Feist's general professional manager, found reason to praise the work of Leon Flatow, an attache of the Chicago office. Leon has appeared in vaudeville recently as pianist for Al. Wohlman, and is a favorite in Western boosting circles.

HOSPITAL NOTES.

LEW MILLER, of the Ideal Musical Comedy Co., is confined at the American Hospital, a patient of Dr. Thorek.

EDDIE WEEKLY is still confined in Room No. 2 of the American Hospital, doing very nicely.

GRACE KEELER, of the Puss Puss Co., is almost ready to leave the American Hospital, after her operation a couple of weeks ago.

JACK WILLARD is making good progress. Mr. Willard suffers from blood poisoning, and had to lose one of his fingers, but is coming along very well. His wife constantly attends him.

CHARLES WARREN is making daily progress.

ELVA KAHLE, teacher of dancing, who has been operated upon by Dr. Thorek, has rallied wonderfully well and is bright and cheerful.

J. C. MATTHEWS, booking manager of the Pantages' Circuit, has been made one of the staff of the Lincoln Park Commissioners, being so honored by Nels Lambert.

FINN & HEIMAN, who have the most important circuit of the Western Vaudeville Managers' Association, are playing big feature pictures in their vaudeville houses.

ROBERT SHERMAN'S "The Girl Without a Chance" played four weeks in Chicago, doing remarkably big business for the time of year and the season. The show left Chicago for Detroit, Buffalo and other International Circuit cities.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "Pollyanna" Jan. 10-15. "In Cold Type" 17-19. "Watch Your Step" 20-22.

TECK (Messrs. Shubert, mgrs.)—Guy Bates Post, in "Omar, the Tent Maker," week of 10; Harry Lauder 17, Boston Grand Opera Co., with Pavlowa, 20-22.

MAJESTIC (J. Laughlin, mgr.)—"Under Cover" week of 10. "The Girl Without a Chance" 17-22.

SHEA'S (M. Shea, mgr.)—Bill week of 10: Danube Quartette, Mr. and Mrs. Jimmie Barry, Henry G. Rudolph, Alma Tell and company, in "The Passion Play of Washington Square;" Moran and Wiser, Felix Adler, the McIntyres, Beatrice Morrell's Sextette, and Six American dancers.

LYRIC (H. B. Franklin, mgr.) — Bill 10-15: "Birthday Party," Joe Carroll, Granville and Mack, Subers and Keefe, Kanazawa Japs, and Mabel Gibson.

TWENTIETH CENTURY HALL.—Julia Culp 11.

OLYMPIC (Bruce Fowler, mgr.) — Bill 10-15: Six Little Song Birds, the Hirchorns, Four Rubes, and Mack and Velmar.

ACADEMY (Jules Michaels, mgr.)—Bill 10-15: Versatile Four, Joe Nole Trio, Kluting's animals, Harry Lamont and company, Marshall and Cheveller, Bixley and Lerner, and Love and Wilbur.

GAYETY (C. T. Taylor, mgr.)—Bon Tons week of 10, followed by Gypsy Maids.

GARDEN (W. F. Graham, mgr.)—Billy Mossey and Garden Girls conclude 15, to be succeeded by Sam Rice and Daffydil Girls 17-22. Boxing matches are scheduled Friday nights.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Kick In" Jan. 10-12. Harry Lauder 13, Al. H. Wilson 14, 15.

TEMPLE (J. H. Finn, mgr.)—Bill 10-15: Clara Morton and company, Ernest R. Ball, Matthews and Shayne company, Imperial Jiu Jitsu Troupe, Wood and Wyde, Saxo Sextette, MacRae and Clegg, and Powder and Capman.

BAKER (E. Walters, mgr.)—The Broadway Quality Stock Co. presents "The Lion and the Mouse," 10-15.

FAMILY (J. H. Fennyvessy, mgr.)—Vaudeville and pictures.

LOEW'S (I. Kean, mgr.)—Vaudeville and feature photoplays.

CORINTHIAN (J. L. Glennon, mgr.)—The Americans 10, 11.

NOTES.

"THE BATTLE CRY OF PEACE" closed a very big two weeks run at the Regent Theatre 8.

THE BROADWAY QUALITY STOCK COMPANY is being well received at the Baker.

THE MISCHIEF MAKERS put over a bright and snappy show, to good houses, at the Corinthian, week ending 8.

REAL winter weather has been a big help to local houses.

Albany, N. Y.—Harmanus Bleecker Hall (Uly S. Hill, mgr.) Francis Macmillan and Rudolph Ganz, in concert, Jan. 10. Fiske O'Hara, in "Kilkenny," 11, 12. "In Cold Type" 14, 15, Howe's travel festival 17, 19.

EMPIRE (Jas. H. Rhodes, mgr.)—Billy Watson's Big Show week of 10. The Liberty Girls 17-22.

PROCTOR'S GRAND (John F. Coyne, mgr.)—"The Birth of a Nation" broke all records for attendance week ending 8. Vaudeville for 10-12: "The Betting Bettys," Cliff Bailey, Smith and McGuire, Sullivan, Keough and company, Harry and Annie Seymour, Helen Leach-Wallin Trio, and Edna Showalter. For 13-15: Jessie Blair Sterling and Higlanders. Ross-Fenton Players, Flood and Urna, Midge Miller and Callahan Boys, Harry Rose, and pictures.

PROCTOR'S LELAND (John H. Burns, mgr.)—Continuous vaudeville and pictures.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and moving pictures.

COLONIAL, CLINTON SQUARE, PROCTOR'S ANNEX, BROADWAY, STAR, PEARL, FAIRYLAND, WHITE WAY, PEOPLE'S, CLINTON, HUDSON, DELAWARE AVENUE, HILLCREST, MADISON, PARKWAY and ORPHEUM, moving pictures only.

Decatur, Ill.—Empress (Geo. Fenberg, mgr.) split week vaudeville.

NOTES

THE first half of last week had another Decatur boy on at the Empress, in Roy Horton, with Fay, Two Coleys and Fay.

FRANK BROWN and wife, better known as the La Tours, will play the Empress soon.

MANAGER FENBERG secured Max Bloom, in "The Sunny Side of Broadway," to play a return date here for one day only, Jan. 9.

"THE BIRTH OF A NATION" is playing two performances daily week of 10. This picture has taken the city by storm.

BEN DODSON, after a few days back at the door of the Empress, has been taken to the new Macon County Hospital, for a month's treatment.

JESS HILL, formerly front door man and assistant treasurer at the old Power's Theatre, and widely known in the theatrical profession, spent the holidays here. Mr. Hill's home is now at the famous "Three-Circle" Ranch, forty-five miles from the Kansas-Oklahoma State line.

THE Seven Cairns Bros. closed their show at Remsen, Ia., Dec. 26. They will likely re-open the latter part of January, and begin their tenting season, as usual, about May 1, at Blue Mound, Ill. Louis Elliott, their advance man, will remain with them for the tenting season. W. L. Cairns will do the advance for the rest of the "house" season.

MRS. CLEVE PULLEN, of Pullen's Comedians, ill for the last ten days, is on the road to recovery.

Peoria, Ill.—Majestic (Orheum Co., mgrs.) "The Birth of a Nation" Jan. 9-15.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 9-12: Lamb's Manikins, Boudini Brothers, "Junior Review of 1915." Bill for 13-15: Svengali, "The Volunteers," Burke and Burke, Trovato, "Little Miss U. S. A."

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY, ABION, FAUST, cabaret shows.

APOLLO, COLUMBIA, DE LUXE, DUCHESS, EMPRESS, GARDEN, GEM, HIPPODROME, ILLINOIS, IMPERIAL, LYCEUM, PALACE, SANGAMO, pictures only.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "A Pair of Sixes" week of Jan. 9.

MAJESTIC (J. A. Higler, mgr.) — Bill 10-15: Weber and Fields, Nellie V. Nichols, "Cranberries," Bankoff and Girlie, the Misses Lightner and Alexander, Knapp and Cornalla, and Daniels and Conrad.

SHUBERT (C. A. Niggemayer, mgr.)—"The Fascinating Widow," with Harry Minturn in the leading role, 10-15.

GAYETY (J. W. Whitehead, mgr.)—Blue Ribbon Belles 9-15.

EMPRESS (Harry Goldenburg, mgr.)—Vaudeville.

CRYSTAL (Wm. Gray, mgr.) — Vaudeville and pictures.

ORPHEUM (R. W. Tippetts, mgr.) — Vaudeville and pictures.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill Jan. 10-15: Claude Rothe, Brown and Taylor, Booth and Leander, Six Musical Misses, Miller and Lyles, McConnell and Simpson company, Cartmell and Harris, and Picture Weekly.

OPERA HOUSE (E. A. Cuddy, mgr.)—The Emerson Players offer "The Dummy," 10-15. "The Bridge" 17-22.

MERK SQ. (F. E. Nelson, mgr.)—Paramount and Universal pictures. Amateurs on Tuesday nights.

COLONIAL, JEWELL, OWL, ROYAL and VOYON'S, pictures.

THE ALHAMBRA, which was the first picture theatre in this city, is being changed back into a store.

Grand Rapids, Mich.—Powers' (H. G. Sommers & Co., mgrs.) Geo. Arliss, in "Paganini," Jan. 11; May Robson 13-15, Mrs. Pat Campbell 21, 22, Boston Grand Opera Co. 27.

EMPRESS (Harry Molar, mgr.)—Bill 10-15: Margaret Farrell, Craig Campbell, Kartelli, Marion Morgan's Dancers, Quigley and Fitzgerald, Dorothy Regel and company, and Six Tumbling Demons.

ORPHEUM (Harvey Arlington, mgr.)—Bill 10-15: Casad and Casad, Clifton Sisters, Cornella and Wilbur, the Essels, Elsa Ford, Linn Trio, Padden and Reed, Page and Newton, Ransom and Knight, and Williams and Otte.

COLUMBIA (Geo. A. Chenet, mgr.)—The Tempters 9-15.

MAJESTIC GARDENS (B. W. Lowe, mgr.)—Feature photoplays.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) "When Dreams Come True" Jan. 10, William Faversham, in "The Hawk," 11; "Sari" 15.

SMITH BROS.' GREATER SHOWS (carnival) are wintering at the Exposition grounds here.

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Indianapolis, Ind.—Minrat (Nelson G. Trowbridge, mgr.) "Nobody Home" week of Jan. 10. "A Pair of Sixes" 17-22.

ENGLISH'S (Ad. F. Miller, mgr.)—"Potash and Perlmutter" week of 10. "On Trial" 17-22.

KEITH'S (Ned S. Hastings, mgr.)—Bill 10-15: Ray Samuels, Fred J. Ardath and company, Imhof, Conn and Corsello, Vasco, Kolb and Harland, Howard, Kibbel and Herbert, Gaston Palmer, and the Anker Trio.

LYRIC (Barton & Olsen, mgrs.)—Bill 10-12: Hufford and Chain, Shyman and Zabelle, Edwin Lamar and company, the Lamplaie, and Adair and Adair. Bill 13-15: Allen and Allen, Tom and Edith Almond, Florn and Maureen, Ed. Gray, and Spissel Bros and Mack.

MAJESTIC (G. E. Black, mgr.) — Military Maids week of 10.

COLUMBIA (Sam Davis, mgr.) — The permanent stock company had a prosperous opening week 2-8.

ALHAMBRA, COLONIAL, GARRICK, ISIS, KEYSTONE, NORTH STAR, REGENT, BLAIR'S SOUTH SIDE, IMPERIAL, PALACE, CRYSTAL and MANHATTAN, feature pictures.

Evansville, Ind.—Wells Bijou (C. E. Rose, mgr.) Rose Stahl, Jan. 12; David Bispham 13, Howe's pictures 14, 15, Olga Petrova 20, "Within the Law" 23, "Under Cover" Feb. 5.

NEW GRAND (Otto Meyer, mgr.)—Bill Jan. 10-12: Fay, Two Coleys and Fay, Three French Girls, Maurice Downey and company, Emma Rand Alton, and the Bandalis. "The Sunny Side of Broadway" 13-15.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.) —Vaudeville and motion pictures.

MAJESTIC, PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, ALHAMBRA, COLUMBIA, FULTON, VALAIS, STANLEY, GOVERNOR, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALANO, motion pictures.

DOWNEY PEPPLE'S SONG AND DANCE REVUE, an act which appeals to all vaudeville audiences, was seen at the New Grand, Jan. 5. Virginia Lee leads the singing, while varied dancing is offered by the Misses Boggs and Carringer. Jimmie Clifton, the funny old man, rube character, and Harry Belmont, of the "Mindtown Minstrels," were also seen, with Blanche Creighton, a new member, and all did splendidly.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) feature pictures on open dates. Howe's pictures Jan. 12, 13, "On Trial" 16.

HIPPODROME (T. W. Barhyte, jr. mgr.)—Bill 10-12: Max Bloom, in "The Sunnyside of Broadway." Bill 13-15: Emma and Alton, the Mandalis, Downey and company, Three French Girls and Fay, Two Coleys and Fay.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CASCADE, DOUVAIN, GARDEN, HARRY, ISIS, IMP, ORPHEUM, OPERA, PRINCESS, PALACE, POPULAR, PARK, PALM, ROYAL, REX, SAVOY, SWAN, TWELVE POINTS and VARIETIES, pictures only.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "Everywoman" Jan. 9 and week, Louis Mann, in "The Bubble," to follow.

GREENWALD (Mrs. H. Greenwald, owner).—Continued shows, at popular prices.

ORPHEUM (Lew Hoz, mgr.)—Burlesque stock, including Mildred Gilmore, Martha Fryer, Madge Moore, Will H. Ward, "Mickey" Markwood, Blanchard McKee, and Princess Sullitan and Zuleka.

ORPHEUM (Arthur B. White, mgr.)—Bill 10-15: Four Lucky Bros' company, Thos. Egan, Chas. H. Evans and company, Meehan's canines, Willie Solar, the Flemings, and "Tango Shoes."

NOTES.

Big preparations are being made by the local Elks for the grand reception to be given during the latter part of January, to J. M. Nicholson, of Boston, Grand Exalted Ruler of Elkdom.

THE Manchini Grand Opera Co. began a short season at French Opera House 12, opening in "La Tosca."

THE Crescent Theatre became a Paramount moving picture house 9. Big things are promised in the movie line by the new management.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Margaret Anglin appears in "Beverly's Balance," Jan. 10-12; "A Little Girl in a Big City" 17-22.

BRIGHT (Lee Ottolengui, mgr.) — Dark 10-15. Julia Arthur, in "The Eternal Magdalene," 17-22.

ORPHEUM (Clifford Stork, mgr.)—Brownell-Stork Stock Co., for the third week, offer "Seven Keys to Baldpate."

MINER'S EMPIRE (Tom Miner, mgr.)—The Bostonians are here 10-15, with Frank Finney prominent in three laughable skits. The Behman Show comes 17-22.

KEENEY'S (John McNally, mgr.)—Bill 10-12: Ten Shirt Waisters and the Phyllis Family and their tango horses.

LYRIC (F. Rosnagel, mgr.)—Bill 10-12: Orlando Circus and Carson Bros.

LOEW'S (Eugene Meyer, mgr.) — Bill 10-12: Skatolia, Roland West's company, in "Wifey;" Maria Hodge, Sabbott and Wright, Eddie Foyer, Metropolitan Quartette, Lockett and Waldron.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "The Birth of a Nation" Jan. 10-13.

ACADEMY (Cary McAdow, mgr.) — Follies of Pleasure with Clyde J. Bates, Rae Mae and Violet Ellison, 10-15.

BIJOU (W. B. Gayne (W. B. Gayne, mgr.)—Bill 10-12: Foster, Winebill and Jennings, Innes and Ryan, Carrie De Mar and company, Love's Letters Frank Mullane, and Laredo's Models. For 13-15: Newport and Stirk, Irene and Bobbie Smith, Sarah Padden and company, and "The Doll Racket."

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) Smiling Beauties, with Harry K. Morton, Joe Emerson, Zola Russell and June Mills, Jan. 10-15. Social Maids 17-22.

LYRIC (G. S. Riggs, mgr.)—Bill 10-12: American Comedy Four, "His Real Self," Northland and Ward, Rose Hentz Troupe, Muriel Halliday. For 13-15: Fred Watson, Frank Jack and Jerry, Browning and Morris, Bert Earle, and Helen Dahl.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "My Cinderella Man" Jan. 11-15. "The Princess Pat" 17-15.

HYPERION (Henry T. Menger, mgr.)—Stock company presents "Arizona" 10-15.

POLI'S (Oliver C. Edwards, mgr.)—Bill 10-12: Princess Juo Quon Tai, "The Schoolmaster and His Employer Tuple," Four Jubilee Harmonists, Thos. Potter Dunn, Neverdie's baboons, and Keno and Green. Bill 13-15: Franconi Opera Co., Gordon and Day, Fenton and Green, Evans and Earl, Tracy McBride and Company.

OLYMPIA (John Curran, mgr.)—Vaudeville and pictures.

BIJOU—Vaudeville and pictures.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "The Birth of a Nation" broke all records at the theatre week of Jan. 3. It continues 10-16. "The New Henrietta" 17, 18, David Bispham 20.

ORPHEUM (Arthur Lane, mgr.)—Bill 10-15: Han Ping Chien, Lyons and Yosco, Rex's Comedy Circus, Ray Dooley and company, Hooper and Cook, Bert Fitzgibbon, and Travel Weekly.

MAJESTIC (H. Dupree (?), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CAROLTON, AMERICAN, ECHO, SUBURBAN, LAMAR, EMPIRE, REX, CRYSTAL, LASCA, OXFORD, WELLINGTON, IMPERIAL DE LUX, DE SOTO, SHAMROCK, BELVEDERE, BEAUTY, ELITE, STRAND, GEM, LIBERTY, CHELSEA, IMPERIAL (2), METROPOLITAN, DAISY (2), PASTIMES (2), JOY, ROYAL, ROYAL, FAMOUS, COLUMBIA and PERIN, motion pictures only.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) "The New Henrietta" Jan. 19, 20, "Birth of a Nation" week of 24.

PRINCESS (Harry Sudekum, mgr.) — Vaudeville and pictures to nice business.

PARTHENON, VICTORIA, STRAND, CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, moving pictures only.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) George Driscoll Players, in "The Blindness of Virtue" 3-8; "A Message from Mars" 10-15.

PRINCESS (A. Wright, mgr.)—"Two In Company" 3-8, "Quimey's" 10-15, "Omar, the Tentmaker" 17-22.

ORPHEUM (F. Crow, mgr.)—Bill 10-15: Mrs. Lily Langtry, Van and Schenck, Bee Ho Gray and company, Kerr and Weston, Doc O'Neil, Susan Tompkins, and Heras and Preston.

GAYETY (T. E. Conway, mgr.)—Watson's Beef Trust 3-8, Liberty Girls 10-15, Golden Crook 17-22.

Macon, Ga.—Grand (D. G. Phillips, mgr.) "The Garden of Lilies" Jan. 12, 13. "The Bohemian Girl" 14.

PALACE, PRINCESS and MACON, pictures.

BURLESQUE

BY MILL.

RECORD BREAKERS.

Jack Reid's funny face was the prime laugh motor with his show at the Yorkville, New York, last week. As Murphy, the gay Irishman, who went to the 'Frisco Fair to have a good time, he put in some extra heavy comedy licks.

As one of the victims of the various get-the-money schemers he took his losses philosophically and was always ready to hand out more. The little runner scheme, the lost bracelet game caught him, but when they tried the one hand drink on him, he turned the tables and the glass, and quit even. Disguised as a fairground guard, he did not succeed in fooling his wife, who had also gone to the fair and overheard his criticism of her person and disposition.

Bob Startzman was Kratzer, his German companion, who also had a wife at the fair, and who was in equally bad with his Irish partner. His Dutchman could be materially improved.

Harry Richardson, with a tenor voice, played a detective, and looked and acted best in his Irish number, in which his voice was well liked.

Nat Young was a tough concessioner at the fair, and A. Bonham Bell did the sprinting trick.

Ella Reid Gilbert was Mrs. Murphy, and her visit to the fair was eventful even to the extent of getting intoxicated, in company with Mrs. Kratzer, and taking a nap on a bench, where they were discovered by their respective husbands. Babe La Belle played Mrs. Kratzer and led several numbers, in which she showed her remarkable high kicking.

Sally Escher looked good as a benighted reporter with a camera and a little book.

Lillian Lippman, a buxom lady with a pleasing voice of light calibre, looked well in short skirts in the lead of several numbers, especially in the "September Morn" episode, in which she took a trip flyward, hanging on to a drop.

Doris De Loris was programmed as Fatima, the Oriental dancer, and as such entertained briefly, her wiggling consisting mostly of arms and shoulders.

Fred Clark was the officer, and Bertha Baumlin showed for a few scenes as a giggling country maiden.

A harelip girl's remark, "Not to-night, some other night, but not to-night," was oft repeated during the show for a laugh at each rendering.

The chorus included: Sylvia Toy, Sady Oresch, Edna Oresch, Doris De Loris, Anna L. Clark, Vera Richardson, Peggie Hope, Mattie De Lege, Dorothy Salsbury, Robbie Medart, Irene Gardner, Mary Westman, Nell Carter, Dot Wood, Hazelle Mack, Sally and Kitty Escher, Caroline Warner, Dolly Donovan, Dorothy Salsbury.

Of the numbers, the most successful were "Arabian Knights," led by Miss Lippman; "Garden of Allah," by Miss La Belle; "Everybody Sings Tipperary," "When It's Orange Blossom Time in Love land," and an Irish song and dance by Harry Richardson, at the head of the Irish lassies; a "Play Ball" number, in which Misses Oresch and Gardner looked and acted like regular ball tossers, and they as well as all the girls amused themselves and the audience by tossing cotton balls back and forth; and the "September Morn" numbers, with poses by enough September Morns to make nearly the whole month. "The Underworld" was the second act, with Jack Reid playing the coke sniffer; A. B. Bell opened the scene in Chinatown, with a splendidly sung descriptive, entitled "Life Is What You Make It," while various frequenters of the district passed in review. He also whistled one chorus. Nat Young played a Hebrew peddler, in rather forced fashion, when Mr. Reed regaled him with some of his wild dreams. The telephone booth scene was well worked up by Mr. Young, Miss La Belle and Harry Richardson, the Irish kid. "In Blinky Winky Chinatown," "Squeezing the Mule," by Miss La Belle; "At the Plantation Ball," by the Escher Sisters; "Just Around from Broadway," by Miss De Loris, and "Winter Night," with the girls in union suits, posing for the Winter scene, were catchy numbers.

The interview between Jack Reid and Ella Reid Gilbert, in the first act, which formed their specialty, was full of laughs, caused mostly by Jack's clever line of talk about the Women and Men.

Mill.

MABEL HOWARD has joined the Hello Girls Company.

FOLLIES OF PLEASURE.

Rube Bernstein's Show presented "The Girl from Broadway," in two acts, at the Olympic, New York, last week, to satisfactory business.

Dot Leighton, the new prima donna, created a very favorable impression in the role of the Widow from Broadway, and sang well in her specialty and in her numbers.

Violet Hilson, in the soubrette role of Bessie, carried herself in her own vivacious style, and put over several numbers in good form.

Clyde Bates, as the bum, had some telling lines and business to take care of, and qualified as a bartender.

Jack McCabe, as the Irishman, was there with the brogue, and Fred Wright did a good straight.

As a hop fiend, Tom McKenna had all the dream talk that goes with the role, and as to singing, he was marked O. K. Sammy Berlin was a bellboy who sang his talk, and Mae Mills, as a mold, made good, especially in her number, "Ballin' the Jack," for which she used the stage and the orchestra aisles, the whole company parading also.

The chorus included: Dorothy Moore, Phyllis Newton, Lillian Bates, Catherine Horter, Sophie Mills, Jessie Riker, Irene Heinemann, Grace Wallace, Grace Gorman, Lee Dupree, Edith Gill, Florence Lannigan, Blanche Moore, Florence Arnold, Vida Supoto, Mae Clarke, Caddy Madison, and all the girls, mostly heavyweights, looked and acted well.

"Soothing Symphony" was well sung by Miss Leighton. Clyde J. Bates warbled "Want a Little More," and, with Miss Leighton, sang "The Little Red School." Violet Hilson worked up "Back to My Home Town." Tom McKenna sang "America, I Love You," "What a Wonderful Mother You'd Be" and "A Little Bit of Heaven." Katherine Horter was seen in a good toe dance. Jack McCabe had a "Rocky Road to Dublin," and Phyllis Newton, "When I Dream of Annie Laurie," with a nice set of Scotch costumes for herself and the girls. Fred Wright and Dot Leighton did a song and a well executed cakewalk, and "Ballin' the Jack" was the finale of the first act.

The comedy bits were all well worked up.

In the second act the numbers were: "If War Is What Sherman Said It Was," by Tom McKenna, who also led the popular song revue; "Put Me to Sleep with an Old Fashioned Melody," by Sam Berlin; "The Bathing Girl," by Grace Gorman; "Teddy Bears and Dresden Dolls," by Violet Hilson; "Colored Gentlemen's Ball," by Wright and Leighton, who also showed up well in their tango exercises They were followed by a burlesque tango by Bates and McCabe.

The staff: Rube Bernstein, manager; Chas. Koster, representative; James Gorman, stage carpenter; James Woodside, electrician; Moses Goldstein, master of properties; Ben Bergmann, musical director; Fred Wright, stage manager. *Mill.*

ROBERT J. WARE, the genial ticket agent at the Howard, Boston, is also a member of the Massachusetts State Legislature. He represents the Fourteenth Suffolk District, and is a real leader in his ward. Bobby has been in the Legislature before, and is often heard in advocacy of bills of interest to all theatrical managers.

PROBABLY no stage doorkeeper is better acquainted with vaudeville artists and burlesque stars than Dr. Frederick Ackerman, the courteous "guard" at the Howard, Boston, who on Monday (Jan. 3) observed his eighty-third birthday. He was the recipient of many tokens of good will and messages of congratulation.

JAMES WALTHAM, property man of the Monte Carlo Girls, died, Jan. 5. He is survived by his widow, Alice.

MONTE CARTER has joined the French Models. Other principals are Edna Raymond and Jack Hubbs.

IRVING GEAR is now with the Hello, Girls Co.

HARRY DUTCH WARD has been succeeded with the Review of 1916 show by Phil Doyle.

MURRAY J. SIMONS has had to give up again and go to the mountains. Joe Perry replaces him with the Girls from Joyland.

THE CABARET GIRLS are putting on elimination waltz contests, open to all, this week at the Gayety, Brooklyn, for three cash prizes.

PLAY POSTPONED DATE.

Jack Reid's Record Breakers will play their date at the Olympic, New York, which they were unable to play when the house was closed recently, week of Jan. 17, taking the place of the Hello Girls, who go to Shamokin, Shenandoah and Wilkes-Barre instead. After next week the shows take their regular route.

BURLESQUERS' HASTY EXIT.

Members of the Sporting Widows, who were stopping at the Connecticut Hotel, Waterbury, Conn., were obliged to leave their rooms hurriedly to save their lives when the hotel burned early on Jan. 4.

CHOOCETA RECOVERS.

Chooceta had recovered sufficiently last week to leave the Wyandotte Hotel, South Bethlehem, Pa., and to rejoin her husband, Mike Kelly, in New York.

FINNEY TO LEAD MARCH.

Frank Finney will lead the grand march at the annual ball of the United Theatrical Attaches Club, at Doelger's Hall, Newark, N. J., Jan. 12.

PAT WHITE, on his New Year's Greetings card, describes himself as "Your Old Friend, a man that's clean inside and out; who neither looks up to the rich nor down to the poor; who can lose without squealing and who can win without bragging; who is considerate of women, children and old people; who is too generous to cheat, and who takes his share of the world and lets other people have theirs."

MR. and MRS. GEO. A. BARRETT are spending a week at their home in Great Kills, S. I., while they play Daly's, New York.

BILLY WATSON called his first part "Grogan's Alley," in Montreal, instead of "Krausemeyer's Alley," and played the part as a Hebrew instead of in Dutch. The company was well mentioned in all the local papers.

MRS. HARRY LEAVITT ROWLEY, formerly Lulu Mortimer, died at Bellevue Hospital, after an operation. She is survived by her husband, formerly a theatrical costumer, and three children, Abe Leavitt, Ray Leavitt and Elsie Leavitt.

WRESTLING is a Wednesday night feature at the Academy of Music, Jersey City, N. J.

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OR AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS
With CATHERINE CRAWFORD
AND HER FASHION GIRLS.
Management A. K. PEARSON.

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EXTRA RECITATION CHORUS A NOVELTY--GET IT

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CHAS. K. HARRIS, Columbia Theatre Bldg. 47th St. & Broadway, N. Y. City
REVER COHEN, Mgr.

ROUTES.

COLUMBIA CIRCUIT.

AL REEVES—Gaiety, Kansas City, 10-15; Gaiety, St. Louis, 17-22.
BEHMAN SHOW (Jack Singer, mgr.—Casino, Brooklyn, 10-15; Empire, Newark, 17-22.
BON TONS (Ira Miller, mgr.)—Gayety, Buffalo, 10-15; lay off 17-22; Syracuse and Utica 24-29.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gaiety, Detroit, 10-15; Gayety, Toronto, 17-22.
BOSTONIANS (Frank S. Pierce, mgr.)—Empire, Newark, 10-15; Bridgeport, Conn., 20-22.
BILLY WATSON'S BIG SHOW (Wm. F. Hite, mgr.)—Empire, Albany, 10-15; Casino, Boston, 17-22.
DAVE MARION'S (Bob Travers, mgr.)—Lyceum, Columbus, 10-15; Empire, Toledo, 17-22.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Hurtig & Seamon's, New York, 10-15; Empire, Brooklyn, 17-22.
GLOBE TROTTERS (M. Saunders, mgr.)—Gayety, Omaha, 10-15; Gaiety, Kansas City, 17-22.
GAY NEW YORKERS (Harry Leonl, mgr.)—Open 10-15; Syracuse and Utica 17-22.
GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Toronto, 10-15; Gayety, Buffalo, 17-22.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Syracuse and Utica 10-15; Gayety, Montreal, 17-22.
GIRL TRUST (Louis Epstein, mgr.)—Gayety, Pittsburgh, 10-15; Star, Cleveland, 17-22.
HARRY HASTINGS (Martin J. Wiget, mgr.)—Colonial, Providence, 10-15; Gaiety, Boston, 17-22.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Gayety, Montreal, 10-15; Empire, Albany, 17-22.
MAJESTICS (Fred Irwin, mgr.)—Grand, Hartford, 10-15; Jacques, Waterbury, Conn., 17-22.
MANCHESTER'S (Bob Manchester, mgr.)—Casino, Boston, 10-15; Grand, Hartford, 17-22.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Empire, Toledo, 10-15; Columbia, Chicago, 17-22.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Star and Garter, Chicago, 10-15; Berchel, Des Moines, Ia., 17-20.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Gaiety, St. Louis, 10-15; Star and Garter, Chicago, 17-22.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Star, Cleveland, 10-15; Colonial, Dayton, 17-22.
PUSS PUSS (Al. Lublin, mgr.)—Columbia, Chicago, 10-15; Gayety, Detroit, 17-22.
ROSELAND GIRLS (Bob Cullen, mgr.)—Gaiety, Washington, 10-15; Gayety, Pittsburgh, 17-22.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Jacques, Waterbury, Conn., 10-15; Bronx, New York, 17-22.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Gaiety, Boston, 10-15; Columbia, New York, 17-22.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Empire, Baltimore, 10-15; Gaiety, Washington, 17-22.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Orpheum, Paterson, 10-15; Empire, Hoboken, 17-22.
SPORTING WIDOWS (Bob Simons, mgr.)—Hurtig & Seamon's, New York, 10-15; Orpheum, Paterson, 17-22.
STAR AND GARTER (Ann Cummings, mgr.)—Empire, Brooklyn, 10-15; Colonial, Providence, 17-22.
SMILING BEAUTIES (Ben Harris, mgr.)—Empire, Hoboken, 10-15; Casino, Phila., 17-22.
SAM HOWE'S SHOW (Geo. E. Lothrop, mgr.)—Park, Bridgeport, 13-15; Hurtig & Seamon's, New York, 17-22.
TOURISTS—Columbia, New York, 10-15; Casino, Brooklyn, 17-22.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Berchel, Des Moines, Ia., 10-13; Gayety, Omaha, Neb., 17-22.
WATSON-WHYTHE SHOW (Benny Rosenthal, mgr.)—Casino, Phila., 10-15; Palace, Baltimore, 17-22.

AMERICAN CIRCUIT.

AMERICAN (Louis Decrett, mgr.)—Corinthian, Rochester, 10-15; Star, Toronto, 17-22.
AUTO GIRLS (Ted Symonds, mgr.)—Penn Circuit 10-15; Gayety, Baltimore, 17-22.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Olympic, New York, 10-15; Academy, Jersey City, 17-22.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Howard, Boston, 10-15; Manchester, N. H., Auditorium, Mass., 17-22.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Gayety, Milwaukee, 10-15; Gayety, Minneapolis, 17-22.
BIG CHIEF (Joe Levin, mgr.)—Academy, Fall River, 13-15; Howard, Boston, 17-22.
CRACKERJACKS (Bob Gordon, mgr.)—Lay off 10-15; Century, Kansas City, 17-22.
CABARET GIRLS (Lewis Livingston, mgr.)—Gayety, Brooklyn, 10-15; Academy, Fall River, 19-22.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Olympic, Cincinnati, 10-15; Youngstown, O., 17-19; Akron, O., 20-22.
CHARMING WIDOWS (Sam Levy, mgr.)—Gaiety, Baltimore, 10-15; Trocadero, Philadelphia, Pa., 17-22.
CITY SPORTS (L. E. Sawyer, mgr.)—Gaiety, Minneapolis, 10-15; Star, St. Paul, 17-22.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Lay off 10-15; Englewood, Chicago, 17-22.
FROLICS OF 1916 (Frank Lalor, mgr.)—Englewood, Chicago, 10-15; Gayety, Milwaukee, 17-22.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Academy, Jersey City, 10-15; South Bethlehem, Pa., 17; Easton, Pa., 18; Grand, Trenton, 19-22.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Gayety, Hamilton, 10-15; Cadillac, Detroit, 17-22.
HELLO, PARIS (Wm. Roehm, mgr.)—Century, Kansas City, 10-15; Standard, St. Louis, 17-22.
HELLO GIRLS (Fred Follett, mgr.)—Grand, Trenton, 12-15; Shamokin, Pa., 17; Shenandoah 18; Wilkes-Barre 19-22.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Youngstown and Akron, O., 10-15; Empire, Cleveland, 17-22.
JOYLAND GIRLS (Sim Williams, mgr.)—Garrick, New York, 10-15; Columbia, Rochester, 17-22.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Standard, St. Louis, 10-15; Gayety, Chicago, 17-22.
MILITARY MAIDS (M. Weinstock, mgr.)—Majestic, Indianapolis, 10-15; Buckingham, Louisville, 17-22.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Star, Toronto, 10-15; Savoy, Hamilton, Ont., 17-22.
MONTE CARLO GIRLS (Jack Butler, mgr.)—Shamokin 10; Shenandoah 11, Wilkes-Barre 12-15; Garrick, New York, 17-22.
PAT WHITE SHOW (Lew Talbot, mgr.)—Star, St. Paul, 10-15; open week 17-22; Century, Kansas City, 24-29.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Buckingham, Louisville, 10-15; Olympic, Cincinnati, 17-22.
RECORD BREAKERS (Jack Reid, mgr.)—Gayety, Detroit, 10-15; Olympic, New York, 17-22.
REVIEW OF 1916 (Harry J. Dixon, mgr.)—Empire, Cleveland, 10-15; Penn Circuit 17-22.
SEPEMBER MORNING GLORIES (M. Bergwyer, mgr.)—Springfield, Mass., 10-15; Star, Brooklyn, 17-22.
TEMPTERS (Chas. Baker, mgr.)—Columbia, Grand Rapids, 10-15; lay off 17-22; Englewood, Chicago, 24-29.
TIP TOPS (Joe Hurtig, mgr.)—Gayety, Chicago, 10-15; Majestic, Indianapolis, 17-22.
TANGO QUEENS (Ed. E. Daly, mgr.)—Manchester and Worcester, Mass., 10-15; Springfield, Mass., 17-22.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Cadillac, Detroit, 10-15; Columbia, Grand Rapids, Mich., 17-22.
WINNERS (Harry E. Gates, mgr.)—Yorkville, New York, 10-15; Gayety, Phila., 17-22.
YANKEE DOODLE GIRLS (Harry S. Nelson, mgr.)—Star, Brooklyn, 10-15; Yorkville, New York, 17-22.

PENN CIRCUIT.

MONDAY—Stenbenville, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

STOCK GOES OVER.

The permanent stock company inaugurated at the Columbia, Indianapolis, last week, under the title of the Columbia Girls, had a successful start.

A new bill is presented Jan. 10 and week, put on by Willie McIntyre.

BEAUTY, YOUTH AND FOLLY.

This show is at the Olympic, New York, with Eddie Swartz, Julia Clifford, Stella Willis, Alf. James, George Hickman, Margaret King, Kate Prior, Arthur Delmore and Azeta in the cast.

TWO NEW ACTS FOR K. & D.

Lillian Langton, the little ragtime singer with Kelly & Damsel's Cabaret Girls, and Frish, Howard and Toolin close Jan. 15 at the Gayety, Brooklyn. Lillian Langton will play vaudeville dates, as will the trio. Burton and Burton and Williams and Brown replace them.

HARRY McAVOY died last week and was buried by the Actors' Fund Jan. 10.

JOHN GRIEVES MUSICAL CO. play Chicopee, Mass., last half of this week. Jan. 17-22, the Auditorium, Norwich, Conn.

MANAGER JACK SINGER has another great week behind him. At the Columbia, last week, the receipts exceeded those of the previous week, not counting the extra New Year's midnight show.

RED FEATHER, the dainty prima donna, has replaced Anna Meek with the Yankee Doodle Girls.

CHARLES HOWE is playing the part vacated by Mul Clark with the Yankee Doodle Girls.

JERRY VERSLEY is doing well with the Smiling Beauties, and has been signed up for next season by Jacobs & Jermon.

WASH MARTIN has returned to New York, his Columbus, O., independent stand having been abandoned by the Henck interests.

ENLARGED AND BEAUTIFIED

MOUQUIN'S

6th Ave., bet. 27th and 28th Sts., New York

MOST POPULAR FRENCH RESTAURANT

PARISIAN CAFE. MUSIC 6.30 P.M. TO 1 A.M.

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Sketches and Songs. Write for testimonials and terms.
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AT LIBERTY

G. E. Kempton — Characters and Gen. Bus. Director.

Mattie Goodrich — Characters and Heavies

Good study. First class wardrobe. Prefer Stock. Rocky Ford, Colorado, week Jan. 10; Idaho Springs, Colo., Jan. 16, week.

PLEASE SEND ADDRESS OF

EVELYN TRAVIS, Chorus Girl,
Formerly with "Globe Trotters," to CLIPPER Office.

THE TOURISTS.

RATING.

Book	Costumes	Scenery	Comedy
100	100	100	100

Principals	Chorus	Numbers
100	100	100

Right after several record breaking visitors, along comes another one hundred per center, and they should keep up the good work with a good company, putting over a good book by Fred F. Chapin and George Totten Smith, staged by Lewis J. Morton and Leo Stevens.

A bevy of sprightly looking girls, in breezy Summer costumes, start in with a lively medley in which, however, "Lonesome Melody" is cut of place when rushed through, sandwiched in between a couple of rags. The plot hinges on the visit to the mountains of three tourists, two of whom have given their wives some excuses for getting away. The wives also visit the Catskills, and the men disguise themselves to escape detection.

Waldo Whipple came on first as a first class rube, who carried his character all the way through in clever style. Lemuel, his son, in the form of Mr. Rose, followed, and was the country gawk he represented.

Then came Mlle. Babette, as the widow, and in a more human make-up than she generally affects, was pleasing to behold, and her French accent was tolerably well handled. From a spider web decorated black gown she changed to an orange and blue, to white, and other colors and designs.

Blanche Benton, with studied accentuation of her lines, and Eleanor Fisher played the two wives.

Charlie Raymond, a thoroughly reliable "straight," took good care of his two charges, Ben Pierce and Leo Stevens, who, as Black and White, respectively, made themselves thoroughly at home among the girls in the boarding house, after having been wrecked in a train in the vicinity, and arriving in bathrobe and pajamas, with high hats. Stevens had his sneeze and his "Louis, Louis, Loo," and Pierce had his yodel and a slide.

The disguising follows with good comedy results. Josephine Young, Helen Weir and Kathleen Beyer were the farmer's three chipper daughters, and Freda Heinz, the farmer's wife. Mr. "Francis" was the picture operator.

The chorus included: Josephine Young, May Dare, Marie Allen, Freda Heinz, Estelle Fulton, Toddie Stern, Emma Allen, Loraine Mathien, Hattie McComb, Anna McGraw, Poppie Robins, Helen Weir, Dora Davis, Kathleen Beyer, Sarah Marcus, Alta Fayette and Callie Grant.

"The Belle of the Boulevard" was well sung by Mlle. Babette, assisted by the girls in a lively cancan. The "Don't Blame Me" song and dance kept Raymond, Stevens, Pierce and the three farmers' daughters busy for some time. A moon effect, by six illuminated faces in the dark was well done.

The Comedy Sextette—Miss Babette, Stevens, Pierce, Raymond and Misses Benton and Fisher—introduced imitations, including Leo's last effect: Ben's mimicry and yodling, Babette's characterization, and with everybody's help, caused innumerable encores.

Eleanor Fisher, with a soprano voice of peculiar twists, sang "Loading Up the Freight," "My Sweet Adair," "America, I Love You," and "Molly, Dear, It's You I'm After," and received a nice bouquet.

"Beautiful Band" was well worked up by Miss Babette, who also did her French song in her specialty, and the Chinky, Blinky, Winky Chinatown song, with her "What's the Use of Dreaming?" bit, and the cigarette rolling, etc., in Chink make-up, her features lending themselves readily to the correct portrayal of a dope fiend's mannerisms.

The comedy band, led by Mr. Stevens, the musicians with Kazoo instruments, and Ben Pierce, with the bass drum, with the repeated explanation of the German word, "Neun," was a big laugh.

"Tulip Time in Holland" was also a pleasing number, as was "Dearie," for which the girls looked well in black tights and bodices with extremely low cut backs.

The "cake walk" brought on the girls in pretty showing up in black and white, the principals showing up in black and white, and putting on much extravagant stepping.

"My Little Girl" was Miss Fisher's offering, and it went for quite a few encores.

Charles Raymond acted as the director for a motion picture skit, illustrating the mode of taking a picture. The villain, the hero, the persecuted victim, the baby, the bridge, the river, the rescue, the chase and all usual picture features were burlesqued.

In act two the three visitors are overtaken by the storm and secure adjoining rooms from the landlord, and the farmer's wife rents the same room to the ladies, who imagine they are to room with the farmer's daughters.

"Under the American Flag" has Mlle. Babette leading the lively song, with the girls in showy striped suits. For "My Fan Tan Girl," led by Josephine Young, the girls went through the aisles distributing sachet powder.

Frances and Ross opened their dancing specialty as dancing burglars, cracking a safe which they find out on the lawn. When they got to work with their legs they showed a wide variety of novel dancing steps that brought them encores and applause in plenty for their clever work.

"My Pajama Girl" was led by Miss Weir. The boudoir scene disclosed the three girls' rooms. In the blue room was Pierce, attired in Rosey's lingerie, while into the pink room Stevens came smoking his pipe, also rigged out in dainty lace and ribbons. Charles Raymond had the orange suite. The girls made calls on each other for a night-cap and retired, only to be disturbed by the arrival of the ladies, who considered the persons in bed as girls. When they discovered the men a hot chase resulted until the landlord and his wife explained the situations, and the fun was over. With the combination of talent in this show it is bound to be a hit.

The staff: George Beltrage, manager; G. A. Florida, business representative; Leo Stevens, stage director; Al. Barber, leader; Tom Gresham, carpenter; Bill Geissler, electrician; Phil Helms, properties. *Mill.*

SAM HOWE will have all new numbers at Hurtig & Seamon's, New York, next week.

TOM GRADY is busy fixing up a motion picture scenario of "Irish Aristocracy," a comedy, in vogue over twenty-five years ago.

SAM RICE and his troupe are at Pittsburgh this week. Billy Spencer and show are again at the Union Square, New York.

GIRLS FROM JOYLAND, AND JOYLAND GIRLS.

TITLE COPIED FOR STOCK.

For reasons best known to them, the management of Daly's, New York, has selected the name Joyland Girls for the title of the show which Wash Martin has put in for this week. Sim Williams' Girls from Joyland are at the Garrick, five blocks away.

The show at Daly's this week presents "Safety First," in two acts, with Joe Burton as Clancy, Earl Kern as De Cush, Jules Bennett, a hotel proprietor; Billy Barnes, a bellboy, George Reynolds, a porter; Fayette B. Darling, a winning widow; Margie Cutler, the soubrette; Etta Winters, an actress, and Marie Lewis, a French maid.

Amateur nights are held on Fridays.

The house is now using union stage crew and a union orchestra.

ROSEY POSEY GIRLS.

This show at the Columbia, New York, next week, will include: Harry Bentley, Clare Evans, Harry B. Levan, Walter Pearson, Earl and Marie Gates, Maurice Mitchell, Madeline Whitney, Jane Pearson, Flo and Ollie Sherlock.

THE JACK McGEE BROADWAY BEAUTIES are at the Holliday Street, Baltimore, this week.

THE GAY NEW YORKERS put in a big week at Buffalo, under Harry Leoni's management, with Will Fox, Harry Steward, Ed. Jerome, Danny Murphy, Walter Morrison, Dolly Morrissey, Helen Van Buren, Alma Fleming, Grace Tempest, Elinore Russell and Ethel Nanin in the cast.

AT LIBERTY

J. S. McLAUGHLIN — Heavies. Young. Ht., 5 ft. 10 in. Wt., 145 lbs. We fill all requirements.

DOROTHY HORR — Soubrettes and Ingenues. Ht., 5 ft. Wt., 120 lbs. Responsible Mgrs. only. Address 184 Ferry Street, Malden, Massachusetts.

E. HEMMENDINGER — RECOGNIZED JEWELERS TO THE PROFESSION. Remounting and Remodeling—Diamonds set while you wait—credit if desired. Diamonds, Jewelry, Watches. Tel. 971 John. 45 JOHN STREET, NEW YORK CITY.

AT LIBERTY — Frank B. EASTRIDGE AND GOODWIN—Bess. Heavies and Gen. Bus. Age, 30. Height, 6 ft. Weight, 155. Char., Heavies and Gen. Bus. Age, 32. Height, 5 ft. 6. Weight, 145. Good dressers on and off. Sober and reliable. Responsible Managers only. Prepay your wires. FRANK B. EASTRIDGE, 234 N. Main St., Carthage, Mo.

MILDRED HASTINGS — AT LIBERTY — ACCOUNT SHOW CLOSING. Stock, Repertoire, One Piece or Vaudeville. Leads, Ingenues, Heavies, Characters. Very versatile. Height 5 ft. 7, weight 138 lbs., age 33. Blonde. Al wardrobe on and off. One management three years. Reliable managers only. Address ARARTHENT 1, Clowery Court, 17th and Chicago Sts., Omaha, Neb.

AT LIBERTY — FANNIE FERN — CHARACTERS. Two Seasons With Barrow-Howard Players. Address Oliver Theatre, Lincoln, Neb.

AT LIBERTY — RITCHIE BROWN. GENERAL BUSINESS. Height 5 ft. 10½, age 34, complexion dark, weight 160. Wardrobe and study good. Specialties, Dramatic Stock or Musical Comedy. Address RITCHIE BROWN, Lagrange, Ind.

SCENIC ARTIST ELMER C. MORRIS AT LIBERTY. Better than some and as good as the best. No booze. Best references. Can join on wire. 4814 Holly Street, Kansas City, Missouri

SONGS worth singing, including "Girlie," "My Dear Old Southern Home," and others, sent to recognized performers. PALLMA, HEUP & GLOS, Grand Opera House Bldg., CHICAGO.

AT LIBERTY — ANN LESTER — LEADS, SECOND BUSINESS. Age, 24; height 5 ft. 5 in.; weight, 120 lbs. SINGLE AND DOUBLE SPECIALTIES. — HUGH LESTER — JUVENILES, COMEDY. Age, 22; height, 5 ft. 6 in.; weight, 130 lbs. Address H. A. LESTER, Care of Clipper, New York.

WHAT! ANOTHER "DIXIE" SONG?

YES—but from a different angle altogether than any of the others that came before it—
and you'll say so, too, after you've looked over a copy of

ARE YOU FROM DIXIE?

('CAUSE I'M FROM DIXIE, TOO)

Words by JACK YELLEN—Music by GEORGE L. COBB. There have been many "Dixie" Songs, but doubt very much if one that possessed all the real qualifications from a "hit" standpoint that this does.
Great for Solo—Immense for Double—(2 different versions) and for Quartettes—Well, "go to it" boys and see for yourselves. A clean up when or wherever sung!!
Professional Copies and Orchestrations in all Keys. Quartette Arrangements for all Voices

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M. WITMARK & SONS

WITMARK BLDG., 144 W. 37th St., N. Y.

Schiller Building, Chicago TOM QUIGLEY, Manager
1039 Walnut St., Phila. ED EDWARDS, Manager

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Omar, the Tentmaker," with Guy Bates Post, drew good business week of Jan. 3. "The Lilac Domino" week of 10. "The Passing Show of 1915" next. Newman's Travel Talks, new colored views and motion pictures, begin 16, 17, with Brazil and Rio Janerio. Five series Sunday and Monday.

NATIONAL (Wm. H. Rapley, mgr.)—"Kick In," which was originally seen here as the "Birds of Prey," drew good business week of 3. Mrs. Fiske, in "Erstwhile Susan," week of 10. Elsie Ferguson, in "Margaret Schiller," next. Burton Holmes Travelogue Talks commenced Tuesday, 11, "The Grand Canyon."

POLI'S (Fred G. Berber, mgr.)—"Along Came Ruth" and with her a new manager and a delightful performance by the Popular Players. A. H. Van Buren, Howard Lang, Ben Taggart, Ralph Remley, Howard Schoppe, I. Hammond Dailey, Florence Rittenhouse, Blanche Friderici, Marguerite Starr, and Imogene Fairchild were all good. Good business ruled. "The Show Shop" week of 10, "Tess of the Storm Country" next. Mme. Melba, Monday, 10, 4.30 P. M.

CASINO (Fred W. Falkner, mgr.)—The Hall Players gave an excellent performance of "A Bachelor's Honeymoon," which pleased. Jane Ware, Maude Eburne and the others did their work well. Good business all week of 3. "Lena Rievrs" week of 10.

COSMOS (A. Julian Brylawski, mgr.)—Bill 10-12: The Royal Manchurian Troupe, Edward De Corsia and company, Mrs. "Bob" Fitzsimmons (Julia Gifford), Duncan and Holt, the Four Roses, Dolly and Mack, and five reel feature film. "The Turn of the Road." Sunday concerts do capacity.

GAYETY (Harry O. Jarboe, mgr.)—The Girl Trust had good business week of 3. The Roseland Girls, with Sollyi Ward, 10-15. The Strolling Players next. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 10: Nat C. Goodwin, Beatrice Herford, Emma Carus, Gautier's Toy Shop, Frances Nordstrom and company, Maurice Burkhardt, Holmes and Buchanan, the Schmettans, and the Pathe News Pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA.—Constance Collier, in "The Tongues of Men," and Mary Pickford, in "The Foundling," divide week of 10.

NOTES.

ONE sensible move Manager Fred G. Berger has made since he took hold of Poli's, was to do away with the Monday matinees. It is for the actor's good as well as for the patrons, and this move will be appreciated both sides of the curtain.

THE ELECTRIC LIGHTS are again burning and display the words "Bijou," and the ad states "Hap Jones, in the musical comedy, 'In Honolulu.'"

MANAGER GENERAL THATCHER was in town during last week.

IN "THE SHOW SHOP," Blanche Friderici has the best opportunity afforded her since becoming a Poli Popular Player.

THE managers office at Poli's presents a spic and span appearance, and Fred G. Berger now, indeed, has a "Cosy Corner." The walls have that frame of old timers, John McCullough, Edwin Booth, Sol Smith Russell, Barrett, and others, that hung in the lobby of the Columbia, and much admired by all. One must remember that there are mighty few of these photographs in existence, and there is one of late date, much admired, of Washington favorites, and that is Violet Heming, who was a Columbia Player, and one of the best. As the office is now arranged, it is for business strictly. Manager F. G. Berger is ably assisted by Miss M. Ball, his secretary, so now all will be treated thoroughly on business principles.

ALL the movies, great and small, are all doing well, pleasing all the lovers of the movies and having no kick coming. Business is good throughout.

Lawrence, Mass.—Opera House (W. R. Rothera, mgr.) the policy of the house for the rest of the season will be vandeville and pictures. "The Birth of a Nation" will be shown week of Jan. 17.

EMPIRE (Ralph Ward, mgr.)—Bill 10-12: "Apple of Paris," Helen Jackley, Blondy Robinson, and McIntosh and Musical Maids. Bill 13-15: Florida Sextette, Daisy Allen, Four Milo Sisters, Homer Lind and company, and pictures.

COLONIAL, BROADWAY, VICTORIA, STAR and COSMOPOLITAN, motion pictures only.

THE PREMIER, dark for two weeks owing to the damage to roof by the recent severe storm, was expected to reopen 10.

SAN FRANCISCO.

COLUMBIA.—Dark.

CORT.—"Twin Beds" Jan. 9-15.

SAVOY.—"The Birth of a Nation" continues.

ALCAZAR.—Lytell-Vaughan Players, in "The Law of the Land," 10-15.

ORPHEUM.—Bill beginning Sunday (matinee) 9: Eva Gauthier and Nila Devi and ballet, James Dutton and company, Reynolds and Donegan, Bert La Mont and his cowboys, Ben Ryan and Harriette Lee, Comfort and King, George Austin Moore and Cordelia Haager, Eva Taylor and company, and special ten reel production of "Where Uncle Sam Makes his Laws and Keeps his Relics."

EMPRESS.—Bill beginning Sunday (matinee), 9: Martyn and Florence, Marie Dreams, Phasma, Musical Hunters, Heron-Douglas company, Kerslake's pigs, Walton and Brant, and feature films.

PANTAGES'.—Bill beginning Sunday (matinee), 9: Lea Arados, S. H. Dudley, "Colonial Days," Paula, Chas. King and Virginia Thornton, and moving pictures.

WIGWAM.—Wigwam Stock Co.

HIPPODROME.—Vandeville and pictures.

VAUDEVILLE and pictures are given at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic.

PHOTO PLAYS are shown at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garrick, Polk, Broadway, Malo-Biograph, Silver Palace, Victoria, Progress, Y-Odeon, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castor Street, Cortland, Crystal, Excelsior, Fairyland, Fisher's, Flag, Forestic, Glenodeon, Golden City, Golden Eagle, Gordon Sami, Haight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York, Grand View and Bryant Movie.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "The Cinderella Man," under Morosco management Jan. 14, 15; Mizzi Hajos, in "Pom Pom," 27-29: Ernest Glendenning and original cast, in "Experience," week of 31.

POLI'S (Neal Harper, mgr.)—The Popular Poli Players, in "The Woman He Married," week of 10. "Charley's Aunt" to follow.

STRAND (W. A. True, mgr.)—Triangle films and other late releases and organ recitals.

PALACE (William D. Ascough, mgr.)—Bill 10-12: "The Settlement Girls," Daniels and Walters, Homer Miles and company, Taber and Green, Lester Trio, Martin and Martin. For 13-15: Exposition Jubilee Four, Merle King Scott, Arthur Whitlaw, Cameron De Witt company, Wood's Musical Trio, Nederveld's baboons. Business continues record breaking.

HARTFORD (H. H. Jennings, mgr.)—Pictures and light vandeville.

GRAND (Moe Messing, mgr.)—Irwin's Majestics are booked week of 10.

MANAGER NEAL HARPER gave a delightful little New Year's party on the stage of Poli's Theatre.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Al. H. Wilson, in "As Years Roll On," Jan. 10-12. "Kick In" 13-15, Mrs. Vernon Castle and Frank Tinney, in "Watch Your Step," 17, "Pollyanna" 18, 19.

WIETING (Francis P. Martin, mgr.)—Harry Lauder 15, Boston Grand Opera Co., with Pavlowa and Ballet Russe, 17.

BASTABLE (Stephen Bastable, mgr.)—Golden Crook burlesquers 10-12, Gay New Yorkers 17-19.

TEMPLE (Albert Van Auken, mgr.)—Vaudeville 10-12: "The Campbells Are Coming," Foley and O'Neill, Aaron Ross and company, Flood and Urna, and Crawford and Broderick.

CRESCENT (Wm. M. Brown, mgr.)—Vaudeville and pictures. Bill 10-12: The Sidonias, Monte Trio, Inez Katan, and Frank Dalton.

REGENT (F. Reilly, mgr.)—Vandeville and pictures.

STRAND (Edgar L. Weil, mgr.)—Triangle and Paramount pictures.

ECKEL (E. Cornell, mgr.)—Fox features and Mutual pictures.

Geneva, N. Y.—Smith (B. B. Gutstadt, mgr.) Myrkle-Harder Co., in repertoire, Jan. 10-15. "Some Party" 18, Lyman Howe's pictures 21, Winifred St. Clair Co., in repertoire, 24 and week; "Princess Pat" 31. Pictures on open dates.

REGENT, TEMPLE, MOTION WORLD, pictures.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—Hyams and McIntyre, in "My Home Town Girl," Jan. 9 and week.

GRAND (Seymour Rice, mgr.)—"Little Lost Sister" 9-15.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Deep Purple" 9-15.

GARDEN (M. M. Dubinsky, mgr.)—"Seven Keys to Baldpate" 9-15.

ORPHEUM.—Bill 9-15: Gertrude Hoffmann and company, Willie Weston, Mr. and Mrs. Kelso, Bert Wheeler and company, and Frankie Murphy.

GLOBE (Cy. Jacobs, mgr.)—Six acts, booked by W. V. M. A.

EMPRESS (H. Le Doux, mgr.)—Five acts, booked by Jacobs, and pictures.

GAYETY (Geo. Gallagher, mgr.)—Al. Reeves' Big Show 9-15.

CENTURY (Thos. Taaffe, mgr.)—Hello Paris 9-15.

WILLIS WOOD (Joe Gliday, mgr.)—Feature pictures.

NOTES.

KARL SIMPSON will not take out his "Tipperary Mary" company again this Winter, but lay off till the Spring season.

THE DUBINSKY STOCK CO., at the Garden, has been doing capacity business the past two weeks.

St. Joseph, Mo.—Lyceum (C. U Philley, mgr.) "Somewhere in France" (pictures) Jan. 10-13, Pat White's Gayety Girls 20, 21.

CRYSTAL (Fred Cosman, mgr.)—High class vaudeville and tabloid musical comedy.

ELECTRIC (T. C. Schroeder, mgr.)—Vaudeville and pictures.

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ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.
Anglin, Margaret—Newark, N. J., 10-15, Montauk, Bkln., 17-22.
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"At the Old Cross Roads" (Arthur C. Aisten, mgr.)—Cleveland 10-15, Detroit 16-22.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Barker's, Granville, Co.—Adelphi, Phila., 10-15.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bunny" (Wm. B. Harris Jr., mgr.)—Hudson, New York, indef.
"Blackmail" (Fiske & Mooser, mgrs.)—Wilbur, Boston, indef.
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Imperial, Chicago, 9-15, Cleveland 17-22.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Beaumont, Tex., 12, Galveston 13, Houston 14, 15, San Antonio 16, Austin 17, Taylor 18, Temple 19, Waco 20, Mexia 21, Dallas 22.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Pontiac, Mich., 12, Mt. Clemens 13, Pt. Huron 14, Flint 15, Saginaw 16, Bay City 17, Cadillac 18, Petosky 19, Traverse City 20, Manistee 21, Big Rapids 22.
Chatterton, Ruth, & Henry Miller—Tremont, Boston, 10, indef.
Campbell, Mrs. Patrick—Grand Rapids, Mich., 21, 22.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hartford, Conn., 14, 15.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgr.)—Broad, Phila., 10-22.
"Devil's Garden, The" (Arthur Hopkins, mgr.)—Harris, New York, 10-15.
"Dummy, The"—National, Chicago, 9-15.
Eltinge, Julian (A. H. Woods, mgr.)—Standard, New York, 10-15.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, 10-15, Newark, N. J., 17-22.
"Experience" (Wm. Elliott, mgr.)—Manchester, N. H., 13-15, Springfield, Mass., 17-22.
"Everywoman" (Henry W. Savage, mgr.)—New Orleans 10-15, Alexandria 16, Baton Rouge 17, Hattiesburg, Miss., 18, Meridian 19, Selma, Ala., 20, Tuscaloosa 21, Anniston 22.
Fiske, Mrs., & Co. (Cory, Williams, Riter, Inc., mgrs.)—National, Washington, 10-15, Gaiety, New York, 18, indef.
Ferguson, Elsie—Atlantic City, N. J., 14, 15, National, Washington, 17-22.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14, Macon 15, Columbus 17, Atlanta 18, 19, Birmingham, Ala., 20, Montgomery 21, Pensacola, Fla., 22.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, 10-29.
"Full House, A" Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, indef.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Milbank, S. Dak., 12, Montevideo, Minn., 13, Wilmar 14, Benson 15, Glenwood 17, Alexandria 18, Fargo, N. Dak., 19, Mandan 20, Dickinson 21, Beach 22.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Ellis, Kan., 12, Grainfield 13, Colby 14, Goodland 15, Oakley 17, Scott City 18, La Crosse 20, Great Bend 21, Larned 22.
"Frame Up, The," Byers & Mann (Cato F. Mann, mgr.)—Onaga, Kan., 13, Abeline 17, McPherson 19, Wichita 20, Hutchinson 22.
Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Blackstone, Chicago, 10-Feb. 5.
"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Burnett, Tex., 13, Plano 14, Marble Falls 15, Austin 17, Goldthwaite 19, Cologne 21.
"Girl Without a Chance"—Detroit 9-15, Buffalo, N. Y., 17-22.
"Garden of Allah"—Macon, Ga., 12, 13.
Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, 11, indef.
Hackett, James K., & Viola Allen—Hollis, Boston, 10-22.
Hodge, Wm.—Shubert, Bkln., 10-15.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. B. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Her Price"—Cleveland 10-15.
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Shubert, St. Louis, 9-15.
"Human Soul, The" (J. A. Schwenk, mgr.)—Springfield, Mo., 12, Decatur, Ill., 13, Streator 14, Joliet 15, Cedar Rapids, Ia., 17, Dubuque 18, Red Oak 19, Emerson 20, Macedonia 21, Council Bluffs 22.
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—Bowling Green, Ky., 12, Murphysboro, Tenn., 13, Columbia 14, Fayetteville 15, Gadsden, Ala., 17, Cedartown, Ga., 18, Anniston, Ala., 19, Talladega 20, Tuscaloosa 21, Selma 22.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Superior, Neb., 12, Red Cloud 13, Alma 14, Norton 15, Alma 17, McCook 18, Holdrege 19, Hildreth 20, Wood River 21, Kearney 22.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—California, Mo., 12, Tipton 13, Marshall 14, Slater 15, Washington 16, Brunswick 17, Keytesville 18, Salisbury 19, Moberly 20, Centralia 21, Columbia 22.
Illington, Margaret (Selwyn & Co., mgrs.)—Oakland, Cal., 9-15.
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgr.)—Cohan's, Chicago, 10-15.
"In Cold Type"—Albany, N. Y., 14, 15, Buffalo 17-19.
"In Old Kentucky" (Philip H. Niven, mgr.)—Lexington, New York, 17-22.
"Just a Woman" (The Shuberts, mgrs.)—Forty-Eighth Street, New York, 17, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Syracuse, N. Y., 13-15, Toronto, Can., 17-22.
Lauder, Harry (Wm. Morris, mgr.)—Schenectady, N. Y., 12, Rochester 13, Utica 14, Syracuse 15, Buffalo 17, Hamilton, Ont., Can., 18, London 19, Toronto 20-22.
"Lilac Domino, The"—Belasco, Washington, 10-15.
"Law of the Land"—Victoria, Chicago, 9-15.
"Little Lost Sister"—Kansas City, Mo., 9-15.
"Little Girl in a Big City" (Shutter & Montgomery, mgrs.)—Walnut, Phila., 10-15, Newark, N. J., 17-22.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 10-29.
Morton Opera Co.—Scranton, Pa., 10-March 11.
Mann, Louis—New Orleans 17-22.
McCabe, James L. (Halton Powell, Inc., mgrs.)—Fonda, Ia., 12, Storm Lake 13, Aurelia 14, Cherokee 15, Remsen 16, Holstein 17, Schaller 18, Early 19, Wall Lake 21, Lake City 22.
"Maid in America" (The Shuberts, mgrs.)—Lyric, Phila., indef.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Ford's, Baltimore, 10-15.
"Mutt and Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Las Vegas, N. Mex., 12, Santa Fe 13, Albuquerque 14, Deming 15, Douglas, Ariz., 17, Bisbee 18, Tucson 19, Phoenix 20, Yuma 21, El Centro 22.
"Mutt and Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Valparaiso, Ind., 12, Gary 13, La Porte 14, Kaukakee, Ill., 15, Joliet 17, Streator 18, Peoria 19, Galesburg 20, Bloomington 21, Champaigne 22.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Guide Rock, Neb., 13, Jorrell, Kan., 14, Athol 15, Lebanon 17, Kensington 18, Agra 19, Almena 20, Oberlin 21, Goodland 22.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—Crown, Chicago, 9-15.
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Huntingdon, Pa., 12, Bellefonte 13, Houtzdale 14, Altoona 15, Clearfield 17, Curwenville 18, Barnesboro 19, Indiana 20, Butler 21, Beaver Falls 22.
"My Home Town Girl"—Kansas City, Mo., 9-15.
"Night Before, The" (Lauder & Morris, mgrs.)—Copley, Boston, indef.
"Nobody Home"—Indianapolis 10-15.
"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Charlotte, Mich., 12, Coldwater 13, Tecumseh 14, Battle Creek 16, Dowagiac 17, Michigan City, Ind., 18, Goshen 19, Ft. Wayne 20, Auburn 21, Huntington 22.
"New Henrietta, The"—Hot Springs, Ark., 13, Memphis, Tenn., 17, 18, Nashville 19, 20.
O'Hara, Fiske—Albany, N. Y., 12.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"On Trial" (Cohan & Harris, mgrs.)—Olympic, St. Louis, 9-15, Indianapolis 17-22.
"Outcast" (Klaw & Erlanger, mgrs.)—Toronto, Can., 10-15, Standard, New York, 17-22.
Post, Guy Bates—Buffalo, N. Y., 10-15, Montreal, Can., 17-22.
Patton, W. B. (Frank B. Smith, mgr.)—Belmont, Ia., 12, Dows 13, Clarksville 14, Mason City 15, Lawler 16, Elkader 18, Strawberry Point 20.
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Princess Pat, The" (John Cort, mgr.)—Springfield, Mass., 13, Hartford, Conn., 14, 15.
"Passing Show of 1915"—Belasco, Washington, 17-22.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Denver 9-15, Victor 16, Colo. Springs 17, Leadville 18, Grand Jct. 19, Reno, Nev., 20, Sacramento, Cal., 22.
"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—Milwaukee 9-15, Detroit 17-22.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Cheyenne, Wyo., 12, No. Platte, Neb., 13, Kearney 14, Hastings 15, Omaha 16-18, Red Oak, Ia., 19, Clarinda 20, Creston 21.
"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—Delaware, O., 13, Wapakoneta 14, Sandusky 15, London, Can., 17, Brantford 18, Hamilton 19, Berlin 20, Galt 21, St. Thomas 22.
"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Louisiana, Mo., 12, Fulton 13, Columbia 14, Moberly 15, Quincy, Ill., 16, Kirksville, Mo., 17, Trenton 18, St. Joseph 19, 20, Brookfield 21, Chillicothe 22.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Indianapolis 10-15.
"Quinneys'" (Frederick Harrison mgr.)—Montreal, Can., 10-15, Hamilton 20.
Ring, Blanche—Lyric Cincinnati, 17-22.
Robson, May—Grand Rapids, Mich., 13-15.
"Ruggles of Red Gap"—Fulton, New York, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Bronx O. H., New York, 10-15.
Sothern, E. H.—Booth New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Cohan's, New York, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, 10, indef.
Schuster, Milton, Mus. Review—Sibley, Ia., 12, Armstrong 13, Northwood 14, Mason City 15.
Stahl, Rose—Evansville, Ind., 12.
San Carlo Grand Opera Co. (M. Gallo, mgr.)—St. Paul 13-15, Cedar Rapids, Ia., 17, 18.
Smart Set, The (J. Marth. Free, mgr.)—Princess, St. Louis, 9-15, Kansas City 16-22.
Starr, Frances (David Belasco, mgr.)—Montauk, Bkln., 10-15, Bronx O. H., New York, 17-22.
"Sadie Love" (Oliver Morosco, mgr.)—Gaiety, New York, 10-15, Harris, New York, 17, indef.
"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe New York, indef.
"Sari" (Henry W. Savage, mgr.)—Asheville, N. C., 12, Spartanburg, S. C., 13, Greenville 14, Columbia 15, Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 21, 22.
"Song of Songs, The" (A. H. Woods, mgr.)—Powers', Chicago, 10-22.
"Sinners" (Wm. A. Brady, mgr.)—Lyric, Cincinnati, 9-15.

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"Sunny South" (J. C. Rockwell, mgr.)—Sycamore, O., 12, Bucyrus 13, No. Manchester, Ind., 14, Argus 15, Momence, Ill., 17, Genoa 18, Peru 19. Amboy 20, Sterling 21, Morrison 22.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Macomb, Ill., 12, Dallas City 18, Farmington, Ia., 14, Keosanqua 15, Eldon 17, Ottumwa 18, Humeston 20, Lamoni 21, Leon 22.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Weiser, Ida., 12, Baker City, Ore., 13, Pendleton 14, The Dalles 15, Portland 16-19, Tacoma, Wash., 20, Bellingham 21, Everett 22.
"School Days"—Lexington, New York, 10-15.
"Some Party"—Reading, Pa., 12, Geneva, N. Y., 18.
"Safety First"—Americus, Ga., 12, Cordele 13, Dawson 14, Albany 15.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Georgetown, Tex., 12, Hutto 13, Giddings 14, 15, Moulton 16, Flatonia 17, Schulenburg 18, Yokum 19, Halletsville 20, Rounge 21, Goliad 22.
Thurston (Jack Jones, mgr.)—Sioux City, Ia., 13-15, St. Paul 16-22.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Town Topics" (The Shuberts, mgrs.) — Shubert, Boston, indef.
"Twin Beds," Original Co. Selwyn & Co., mgrs.)—Olympic, Chicago, indef.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Cedar Rapids, Ia., 12, Clinton 13, Dubuque 14, Rockford 15, Milwaukee, Wis., 16-22.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—San Francisco 9-22.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Okmulgee, Okla., 12, Muskogee 13, Tulsa 14, Enid 15, Okla. City 16-18, Ardmore 19, Wichita Falls, Tex., 20, Ft. Worth 21, 22.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Providence 10-15, Portland, Me., 17-19, Bangor 20-22.
"To-Night's the Night" (The Shuberts, mgrs.)—Academy, Baltimore, 10-16.
"Two Is Company"—Toronto, Can., 10-15.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Eagle Grove, Ia., 12, Grundy Center 13, Traer 14, Toledo 15, Cedar Rapids 16, Anamosa 17, Maquaketa 18, Savanna, Ill., 19, Galena 20, Platteville, Wis., 21, Mineral Point 22.
"Two Oles" (Geo. E. Engesser, mgr.)—Mitchell, Neb., 12, Sidney 15, Kimball 17.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgr.)—Park Sq., Boston, indef.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Buffalo, N. Y., 10-15.
"Under Cover" (Gaskell & MacVitty, Inc., mgrs.)—Hastings, Neb., 12, Holdrege 13, McCook 14, Mankato, Kan., 17, Belleville 18, Clay Center 19, Marysville 20, Holton 21.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Parsons, Kan., 12, Columbus 13, Scammon 14, Joplin, Mo., 15, Springfield 16, Butler 17, Warrensburg 18, Jefferson City 19, Washington 21, Alton, Ill., 22.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Fair Haven, Vt., 12, Rutland 13, Barre 15.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Warfield, David (David Belasco, mgr.)—Grand, Cincinnati, 10-15.
Washington Sq. Players—Bandbox, New York, indef.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Syracuse, N. Y., 10-12, Oswego 13, Rochester 14, 15, St. Thomas, Ont., Can., 17, London 18, Galt 19, St. Catharines 20, Hamilton 21, 22.
"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Forrest, Phila., 10-15, Syracuse, N. Y., 17, Buffalo 20-22.
"Within the Loop" (The Shuberts, mgrs.)—Chicago, Chicago, indef.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Minneapolis 13-15, Eau Claire, Wis., 16, Wausau 17, Merrill 18, Grand Rapids 19, Baraboo 20, Richland Center 21, La Crosse 22.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Orangeburg S. C. 12, Sumter 13, Florence 14, Wilmington, N. C., 15, Fayetteville 17, Wilson 18, Greenville 19, Washington 20, Petersburg, Va., 21, Richland 22.
"Within the Law," Western Co. (Robert Sherman, mgr.)—Carroll, Ia., 12, Denison 13, Danbury 14, Ida Grove 15, Humboldt 17, Britt 18, Hartley 19, Marathon 20, Southerland 21, Fonda 22.
"Yellow Jacket, The" (Mr. & Mrs. Coburn)—Louisville, Ky., 10-12, Lexington 13, Oxford, O., 14, Dayton 15, Cincinnati, 17-22.
"Young America" (Cohan & Harris, mgr.)—Cleveland 10-15, Grand, Chicago, 16, indef.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Sousa's Band—Hipp New York indef.
Tinker's Orchestra & Concert Co.—Oakfield, Me., 12, Millinocket 13, Browneville 14, Foxcraft 15, Greenville 17, Jackman 18, Monson 19, Guilford 20, Dexter 21, Augusta 22.

STOCK AND REPERTOIRE.

(See Stock Page.)

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Whitefield, Me., 10-15.
Ka Dell Kritchfield Vaude. Show (J. S. Kritchfield, mgr.)—Wetumpka, Ala., 10-15.
Lucey, Thos. Elmore—Clayton, Ind., 12, Pittsboro 14, Mace 15, West Point 17, Trafalgar 18, St. Paul 20, Acton 21.
McGinley, Bob & Eva—Oakland, Cal., indef.

BOSTON.

From a theatrical viewpoint, Baby 1916 has taken the right road, as it is many years since a New Year has started in so prosperously. And this generous spending of money, notwithstanding the recent attack upon the pocketbook, makes it all the more encouraging for the future.

TREMONT (Jno. B. Schoeffel, mgr.)—Henry Miller and Ruth Chatterton, in "Daddy Long Legs," opened an engagement Jan. 10. Julian Eltinge's stay of a fortnight in "Cousin Lucy," was altogether too short. Harriet Burt succeeded Jane Oaker in the leading comedy character role of the piece during the final week, Miss Oaker having asked for a leave of absence in order to be near her mother, who is in ill health.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—James K. Hackett, who has not been seen in this city for several years, and Viola Allen, who has equal popularity here, open 10, in "Macbeth," for a two weeks' stay. They will have the support of a carefully selected company of players, all identified with the classic drama.

SHUBERT (Wilbur-Shubert Co., mgrs.) — This house has struck another winner in "Town Topics," now in its second week.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"The Land of the Free," which was to have opened at this house 3, was not presented as announced. In its place "Blackmail," a domestic drama, by Amelie Rives, opened 6.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—The history of Boston theatricals contains no mention of a greater success than that which has been established by Montgomery and Stone, in "Chin Chin," now in fourth week.

PARK SQUARE (Fred E. Wright, mgr.)—"Under Fire" began an engagement at this house 4.

PLYMOUTH (Fred E. Wright, mgr.)—Third week of "A Full House."

MAJESTIC (Wilbur-Shubert Co., mgrs.) — "The Only Girl" begins, 10, the sixth week of its Boston engagement. Its popularity seems undiminished.

COPLEY (Copley Theatre management).—This house (formerly the Toy) opened 8, with "The Night Before," a comedy with music, written by Harry Lauder, and produced under his personal supervision. This new play, his first, by the way, aims to be an exact, unembellished picture of actual Scottish life of the rural districts, timed about twenty-five years ago. William Morris is associated with Mr. Lauder in the production.

CASTLE SQUARE (John Craig, mgr.) — "The Woman Hunter" will be acted 10 for the first time on any stage, by the Craig Players. It is a strong emotional drama of life in New York at the present moment. John Craig and Mary Young have the leading roles.

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MAKE-UP

BOSTON OPERA HOUSE (W. R. McDonald, mgr.)—"The Battles of a Nation," the newest war movie, depicting the German side of the European conflict, is being shown here.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Max Spiegel's The Tourists were here last week. Bob Manchester's Own Show is here current week. Week of 17, Billy Watson and his Beef Trusters.

GAIETY (George R. Batcheller, mgr.)—Rosey Posey Girls week of 10. Harry Hastings' Show will be here next week.

HOWARD (George E. Lothrop Jr., mgr.)—Broadway Belles and the following vaudevillians: Bert Sheppard and company, Toby Lyons, Caits Bros., Kendall and Hinkley, Cecil Height and company, Spedden and Herson, and Ruth Belmar. The Big Craze Burlesquers are next in order.

KEITH'S (R. G. Larsen, mgr.)—Week of 10: Phyllis Neilson-Terry, Lydell, Rogers and Lydell, Kathleen Clifford, Lola Merrill and Frank Otto, Parillo and Frabito, Santley and Norton, "Motoring," Togan and Geneva, and the Five Statues.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 10-12: Moscrop Sisters, Follis Sisters and Le Roy, Clark Silvernail and company, Frank Westphal, Four Readings, and others. For 13-15: Wood and Mandeville, Alice Cole, Reese and Barre, "The Master Move," Andrew Kelly, and others.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 10-12: Scott and Markee, "Silver Threads," Reese and Barre, and four to fill. For 13-15: Tyler and Crolius, Bessie Remple, Broadway Trio, Four Readings, and three to fill.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Marcus Musical Comedy Co. is located here for the week of 10. "Izzy's Courtroom" and "A Night in the Graveyard" are the two sketches announced. Additional vaudeville 10-12: Artame, Lloyd and Churchill, and Joe Daly's Serenaders. For 13-15: Stevens and Purcell, Dorothy Knowles, and Joe Daly's Serenaders.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 10: Frankie Rayno, Al. Burton's Revue, Victor's Musical Melange, Anderson and Goines, and Five Mowatts.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Dale and Boyle, Hal Davis and company, Mysterious Valant, Copeland and Payton, and "Six Attorneys."

BIJOU (Harry E. Gustin, mgr.)—Sarah Bernhardt and Nat Goodwin are the stars in the two feature pictures this week. The singers are Henry Kelly and Gertrude Breene.

BOSTON (Francis J. D. Ferguson, mgr.)—Triangle featuers, Caroline Nichols and her Fadette Orchestra, and other picture novelties.

VAUDEVILLE AND PICTURES: Fenway, Exeter, Modern, Park, Shawmut, Franklin Park, Old South, Washington, Scenic Temple, Star, Unique, Comique, Premier, Apollo, Hub, Grand Opera House, Winthrop Hall, Harvard, Gem, Day Square, Cobb, Back Bay, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Beacon, Huntington Avenue, Crescent Gardens and others.

NOTES.

MORE THAN 100 couples were present at the annual ball of the Moving Picture Operators' Protective Union, in Convention Hall, New Year's eve. The merry making was conducted at high pressure until 11.55, when the final minutes of the old year were called off. At the second stroke of midnight, the merry making started again, and continued until late morning. The officers of the ball were: James F. Burke, floor marshall; William H. Bennett, assistant floor marshall, and Forest E. Parker, chief of aids.

THE DEMAND for seats for "Chin Chin," at the Colonial, has been so great that it has been found necessary to operate two box office windows instead of one. As a result, Thomas Lothian, the manager of the Colonial, has been on view in the act of handing out tickets with one hand, while making change with the other, for the first time in fifteen years.

ARTHUR DIGGS, a popular agent of the Barnum & Bailey Circus, was in town in advance of the Tango Queens, at the Howard.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

ARGUMENTS FOR AND AGAINST PROPOSED FEDERAL CENSORSHIP BILL TO BE HEARD BY CONGRESSIONAL COMMITTEE.

OPPOSING FORCES LINE UP FOR DISCUSSION OF MEASURE AT WASHINGTON, D. C., JAN. 13.

HEARING TO ENCOMPASS SEVEN DAYS—COUNTRY WIDE OPPOSITION TO FEDERAL BILL VOICED BY PICTURE MEN AND FANS.

Owing to a wave of righteous indignation which has swept the country since the true significance of the Hughes Federal Censorship bill has become known, chiefly it is claimed through the efficient publicity methods of the Motion Picture Board of Trade of New York, an extended hearing will be given the proponents and opponents of the measure, starting Thursday, Jan. 13, and continuing thereon for six additional sessions.

The hearings will take place at Washington, D. C, before the House Committee on Education, and will be largely attended by representatives of the principal film manufacturing companies, exhibitors and others concerned in the welfare of the popular amusement.

Many individuals and representatives of so-called uplift societies who feel that they have a right to formulate plans and specifications for their neighbors' conduct, amusements, etc., will also be on hand to give the censor bill a boost.

The House Committee on Education, which has the measure under consideration, met Jan. 6, but received such a voluminous number of protesting letters and telegrams from the bill's opponents that the expediant of granting a series of hearings for discussion, was determined on.

Thursday night, Jan. 13, at eight o'clock, therefore the committee on education will meet in solemn session for the purpose of listening to the initial debate of conflicting issues.

The film manufacturers and their representatives will take the floor at the first session and show the fallacy, it is hoped, and possible iniquities of governmental supervision of the movies.

EXHIBITORS AND EXCHANGE MEN TO BATTLE FOR RIGHTS AT SECOND SESSION.

At the second session, Friday night, which will commence at 8 P. M. and last until 10.30, representative exhibitors and exchange men from all sections of the U. S. will give their reasons why the censor bill should be killed forthwith. The third night will be given over to men and women prominent in all branches of professional life, including well known authors, clergymen, film actors and actresses of world wide repute, and scores of laymen from all walks of life who are as one mind in opposition to the proposed restrictive measure. The ensuing three nights will be taken up by proponents of the bill.

The seventh night hearing will be taken up solely by the Motion Picture Board of Trade, members of which will sum up the foregoing testimony and if necessary offer arguments in rebuttal.

BILL INVESTS CENSORS WITH UNLIMITED POWERS.

Representatives D. M. Hughes, of Georgia, who sponsored the bill, is also the chairman of the House Committee on Education. This bill calls for a Federal Censorship Committee of five members. These censors would be, according to the terms of the bill, if passed, paid a salary of $3,500 per annum. *They would have supreme powers to pass on all films shown in the United States.*

No court of review or method of appeal from their decisions is incorporated in the measure, and the effects of the bill, if passed in its present form, it is generally conceded, would be to deal a death blow, practically, to the film industry, now the fifth in importance in the country.

WHO'S FOR IT?

The chief advocates of the bill are the Rev. Wilbur F. Crafts, a minister, who is attached to an organization known as the International Reform Bureau. Of course, from the foregoing it can be gleaned that the Rev. Mr. Crafts is a *reformer*.

To the uninitiated it might be explained that a certain Dr. Pesse, who would like to prevent everyone in the U. S. from enjoying the pleasures of smoking, is also a *reformer*.

Another strong advocate of the bill for Federal censorship is also a clergyman, the Canon Chase, who hails from the refined precincts of Brooklyn, New York, is avowedly for the passage of the bill. It might be mentioned in passing that the Canon Chase received considerable local newspaper publicity in Brooklyn quite recently by strongly opposing and successfully stopping, through the enactment of legal aid, the holding of a church euchre at which *prizes were to be distributed to the winners*. Of course, it may not have had any bearing on the case at all, but the fact remains that the church which was going to cause such a terrible infraction of the gambling laws by distributing contributed euchre prizes at an innocent little gathering, *was of another denomination of religious faith* than that espoused by the Rev. Mr. Chase.

Other proponents of the Hughes Bill consist of a miscellaneous collection of ministerial busybodies, old maids and hordes of alleged reformers. It has been ever thus, has it not? I would be my brother's keeper whether he willis or not.

HUNDREDS OF PROTESTING TELEGRAMS SENT BY BIG FILM MEN.

Hundreds of protesting telegrams were sent the Committee on Education, last week, by prominent film men who see in the proposed measure a distinct menace to the welfare.

Among those who sent messages to the committee were: J. Stuart Blackton, Vitagraph; Nicholas Power, inventor of cinematograph; Adolph Zukor, Famous Players; S. H. Cochrane, Universal; R. A. Rowland, Metro; David Horsley, Centaur; L. J. Gasser, Pathe; Frank A. Garbutt, Morosco; W. N. Selig, and S. L. Rothapfel, the man who created a new form of amusement in the successful launching of the Strand Theatre, New York.

VITAGRAPH INCORPORATION RUMOR DENIED BY BLACKTON.

CONTRACTS OF VITAGRAPH, SELIG, LUBIN AND ESSANAY EXPIRE WITH GEN. FILM JAN. 30.

J. Stuart Blackton last week took occasion to vigorously deny the rumor current in film circles which had it that the Vitagraph Co. was to be re-incorporated for $3,000,000.

The same rumor connected William Randolph Hearst, the national newspaper publisher, with the deal, and also whispered something of Mr. Hearst securing a controlling interest in the Vitagraph Co.

At least one New York daily paper published the report, which Mr. Blackton, who is vice president of the Vitagraph Co., so emphatically denied.

Be that as it may, a man closely in touch, in fact right next to Mr. Hearst in a business way, intimated that the publisher was about to purchase a controlling interest in the Vitagraph Co. last week.

One reason that gave some credence to the report was the recent change of the Hearst interests from the Selig News Weekly to the newly organized Hearst-Vitagraph Film News Service.

MARY PICKFORD SIGNS FIFTY-FIFTY CONTRACT WITH FAMOUS PLAYERS' NEW COMPANY ORGANIZED TO EXPLOIT STAR OF STARS.

Mary Pickford, the bright particular star of stars of the motion picture firmament, has signed an agreement with Pres. Adolph Zukor, of the Famous Players Film Co., in which she will become half owner of a corporation to be known as the Famous Players-Mary Pickford Co. This sets at rest all rumors regarding her future activities in the film field.

Full particulars of the project will be found on page four, of this issue.

FOUR BIG PRODUCING CONCERNS' CONTRACTS EXPIRE WITH GEN. FILM JAN. 30.

The fact that the releasing contracts of the Vitagraph, Lubin, Selig and Essanay concerns expire with the General Film Co., Jan. 30, has given rise to rumors that future film releases will be made through the V. S. L. E., Inc., of 1600 Broadway, New York.

The Gen. Film Co. is at present in the throes of dissolution, owing to the recent decision of the U. S. Supreme Court, declared the distributing combination in restraint of trade.

The future releasing plans of the four film companies mentioned, it was announced, have not, as yet, been determined.

THE TRAMHOUSER twins, Marion and Madeline Fairbanks, are becoming recognized as some of the most clever children of the realm of motion pictures.

Although they look absolutely alike, they have very different tastes. For instance, Madeline is fond of curls. That is because her hair is straight and has to be done up in curl papers, while Marion prefers straight hair. That is because her hair is curly and has to be combed every morning.

However, curl papers and combing make their two heads absolutely alike, and the director, even, has difficulty in telling them apart.

MRS. ROBERT T. HAINES, who has accompanied her husband, the actor, to Jacksonville, Fla., where he will work in a Gaumont Rialto Star feature, is a very well known Southern woman. She is exceedingly clever at stage setting, and has planned the sets for many of her husband's plays. Mrs. Haines is a Maryland woman, and was considered one of the most beautiful of Maryland's belles when a girl.

"THE CITY."

PRODUCED BY F. RAY COMSTOCK PHOTO PLAY CO. FIVE REELS.

Released Jan. 11. World Film Program.

Story—Picturization of Clyde Fitch's play, "The City." Dramatic, with a moment or two of comedy.
Scenario—Good.
Direction—Theodore Marston's work in this picture is excellent.
Action—Speedy.
Suspense—Holds interest.
Continuity—Smooth.
Situations—There are many, and most of them are dramatic. The shooting of Cecely, which was the big scene in the spoken play, is not worked up in the screen version as strongly as it might be.
Atmosphere—Good.
Detail—Fair.
Ensemble Effect—Passable.
Exteriors—There are not many, but they are all good.
Interiors—All good.
Lighting—Average.
Photography—Excellent.
Camera Work—Above the average.
Acting—Uncommonly good throughout.
Costumes—Modern.
Box Office Value—Should have no trouble in drawing money.
Remarks—Thurlow Bergen is featured, and plays well. William Riley Hatch has small role, but as usual, his work stands out. The women are fair, but none distinguish themselves.

Kelcey.

ROTHAPFEL ENGAGED BY TRIANGLE TO MANAGE KNICKERBOCKER THEATRE.

EXPERT EXHIBITOR GIVEN CARTE BLANCHE IN THE INAUGURATION OF NEW POLICY.

KNICKERBOCKER, CLOSED THIS WEEK, WILL REOPEN JAN. 15 WITH RADICAL ADMISSION AND PROGRAM CHANGES.

Samuel L. Rothapfel, the former manager of the Strand Theatre, has become associated with the Triangle Film Corporation, and will immediately assume control of the Knickerbocker Theatre, where he will put into operation ideas of management and presentation of pictures such as he has proved to be successful. H. E. Aitkin, president of the corporation, said last week:

"We have invited Mr. Rothpapfel to take the management of the Klickerbocker in order that we may have the benefit of his experience in making the house a true model Triangle theatre; something that will show the motion picture manager throughout the country just what can be done in the proper presentation of these plays and in the management of theatres. We feel that in having the co-operation of Mr. Rothapfel we will accomplish that."

The Knickerbocker closed temporarily last Saturday evening and will remain dark this week to give Mr. Rothapfel an opportunity to make certain improvements necessary to the carrying out of his ideas. In this connection Mr. Rothapfel said:

"In taking the management of the Knickerbocker Theatre, my intention will be to give New York some entirely new impressions in theatre management and picture presentation. I have many plans, and when the theatre opens again, Jan. 15, I believe theatregoers here will find that some novelties in music and other effects have been attained. Pictures have attained a dignity that is worthy of the best."

Announcement is also made that upon the completion of Mr. Rothhapfel's new theatre, the Rialto, now approaching completion on the site of Hammerstein's Victoria, Triangle plays will be shown there. In making this announcement Mr. Rothapfel said he had selected them because he wanted the highest type of motion pictures to be had.

HORSLEY PLANS AMBITIOUS PRODUCTIONS IN 1916.

CENTAUR CO. BRANCHING OUT WITH INCREASED FACILITIES.

During his recent visit to New York, David Horsley, in an interview with representatives of the trade journals, called attention to the necessity of better stories in the films. He pointed out that the theatregoer was growing weary of the pictures that had no motive for existence—pictures that neither entertained or educated, and served no purpose except to fulfill pre-arranged schedules.

That such pictures exist is because producers generally, in the past, have given all their attention to production of a plot and little or no thought to the plot itself. Mr. Horsley argues that this course is wrong. He likens the construction of a motion picture to the building of a house. The story is its foundation; all the other phases—casts, direction, technicalities—are superstructure, important, but not enough so as to take precedent over the foundation—the play. That many pictures are of negligible quality is because the reverse method was adopted in their making.

At the time Mr. Horsley ventured the remarks, the sense of which is set down in the foregoing paragraphs, he maintained at his studios in Los Angeles a staff of scenario writers of proved ability—men and women who had contributed a comparatively large number of photoplays and had registered successes with them. That his was the right angle is borne out by the result, for the substantiality of the plots in David Horsley productions has frequently been commented upon.

The new policy of expansion of the Mutual Film Corporation, distributing the David Horsley productions, increased Mr. Horsley's output, and in order that the best results in his pictures might be accomplished, Mr. Horsley decided to seek another contributor. It is his rule that his scenario writers be given plenty of time to work out suitable vehicles for his people, a rule which is commendable and worthy of its enforcement. Hence his decision.

As the best man for the place Mr. Horsley selected Roy L. McCardell, author of "The Diamond from the Sky" and many other successful photoplays, and recognized as the foremost writer of scenarios in the field to-day. An arrangement was made with him whereby he is to write animal stories exclusively for Mr. Horsley. This statement remains a fact in spite of denials in other quarters to the contrary. No animal stories will be written by Mr. McCardell except for Mr. Horsley.

Mr. McCardell's first scenario under the arrangement has just been completed, and work on its picturization will shortly be in progress. It will be used for the third of Mr. Horsley's animal productions, to be released as Mutual Masterpictures, De Luxe Edition, as two scripts had already been prepared by his Los Angeles scenario department and production started. In the order named will be released "The Bait," a story of the great Northwest, written by Theodosia Harris and in collaboration with Wm. J. Bowman, featuring William Clifford and Betty Hart; "The Soul's Cycle," also by Miss Harris, featuring Margaret Gibson, and then Mr. McCardell's contribution. The matchless performances of the Bostock animals will be brought into play in all of these productions. The release dates are, respectively: Jan. 22, Feb. 12 and March 6.

"The Little Lady of Lions" is the title of Mr. McCardell's scenario. It tells the story of the circus that has all the elements of a popular photoplay. It has depth of plot, embellished with a blending of pathos, of humor, together with a proper proportion of thrilling incidents. This subject itself is of a nature that never fails to arouse interest.

The same may be said of Miss Harris' themes used in "The Bait" and "The Soul's Cycle." The former is a drama written in a symbolic vein, a fine analogy being drawn between the trapping of big game and the trapping of men's souls. The symbols are the bait, the trap and the game. The story opens with scenes of the methods used in trapping game. It then reverts to an application of these symbols to humans and is carried through to a powerful climax, ending with a logical answer to a deep-rooted problem.

"The Soul's Cycle" is a drama of ancient Greece, and is founded on the assumption that in the immortality of the soul many cycles must be re-lived to round out its perfection, and when one defies the divine law he must go back to the first principle, and even into the animal form, to work up again to his former estate. In the old philosophies and religions, the idea of reincarnation and transmigration of the soul played a large part, and it is for this reason that the story is set in ancient Greece.

From these brief synopses may be seen that Mr. Horsley practices as he preaches. Exhibitors and the weary theatregoer will undoubtedly welcome his stand for better stories.

LIGHTS

For Motion Picture Photography

Write for particulars

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MARCELLE'S ONE NIGHT ON BROADWAY.

Marcelle, William Fox's petite French type, now with his stock company in Kingston, Jamaica, made a flying trip to New York last week just to spend one night on Broadway. Little Marcelle sailed for the tropics last August, and the thought of spending New Year's Eve under a tropical moon was too much for the young Parisienne.

Marcelle sailed from Kingston on Sunday (the day following Christmas), and arrived in New York at four in the afternoon on Friday. She spent New Year's Night in the big city, and then sailed again the following afternoon for Kingston. Mr. Brenon would not allow her to return unless she promised to do this, because it would have kept all of the other actors idle during her absence. Marcelle's little heart was breaking for a sight of the electric lights, and she just had to come. And she did it!

Five days on the ocean coming and five days on the ocean going just to spend onen night on Broadway! Ah, but such a night!

MUTUAL MOVIE MATTERS.

An interesting bit of Southern romanticism is pictured in the three reel drama from the pen of Kenneth B. Clarke, "The Suppressed Order," which is being produced at the American studios for release in the Mutual Program.

Edward Coxen plays the role of a dauntless young Southern lover, while Winnifred Greenwood is the daughter of a tavern keeper.

Through it all croons Mammy June (Sylvia Ashton), a typical old Southern darky, who helps roll the burden off the shoulders of the other members of the cast. George Field also appears in this picture.

VIVIAN RICH and ALFRED VOSBURGH, the popular stars, are scheduled for an excellent bit of character interpretation in the intresting moral drama, "Dollars of Dross," which is now being produced under the direction of Frank Borzage.

The plot development brings the two principals of the play, the misunderstanding daughter of a money-mad father, and a young clergyman, to the conclusion that love, after all, is far greater than riches. In the cast supporting Miss Rich and Mr. Vosburgh, are Louise Lester and George Periolat.

WHILE the Gaumont Company is not prepared to announce the full personnel of the three companies which will soon be at work in the Jacksonville studios in preparation of Mutual Masterpictures, the following definite arrangements have been made:

Two of these companies will be headed by prominent stars permanently engaged by the Gaumont Company. Leading one will be Alexander Gaden and Gertrude Robinson, both well known screen and stageland stars, who have recently gone to the Gaumont's Winter studios. The other company will be headed by Sydney Mason, the popular young leading man, whose excellent work with the Gaumont Company for some time past has elevated him to a position of stardom, and a charming Broadway actress, whose name the company is as yet withholding from the public.

The third company will differ slightly from the other two. Lucille Taft will be the permanent woman star. Instead of engaging a leading man to play opposite Miss Taft, the Gaumont Company has decided to secure different Broadway stars to appear with her in each production.

Among the new people already engaged to supplement the list of prominent players who have been with the Gaumont Company for some time are Iva Shepherd, who has been featured in emotional roles for the past five years with Selig, Kleine, Universal, Life Photo Company and the Famous Players, and Yvonne Chappelle, a well known aesthetic dancer.

Two reels full of fun, with Sammy Burns as the centre of attraction, will be released under the Vogue Comedy brand, on the regular Mutual program, Jan. 3, 1916. "An Innocent Crook" revolves about the antics of the inimitable "Sammy," who pawns a watch which does not belong to him, and is caught in the toils of the law. The story is said to be a screamingly funny parody on police methods. A flirtatious female dip starts all the trouble, and a lively scene in a station-house sees several stalwarts laid low by the prowess of Sammy. In the court-room, however, our hero is on the point of losing out with the law when a prominent detective friend comes to the rescue. Sammy is compensated for all his sorrows by a soft berth on the blue coat force.

BERT DELANEY, who made a hit in one of those handsome uniforms in the Thanhouser costume picture, "His Majesty, the King," had quite a stage career before he entered the pictures. He appeared in "At Bay," "The Five Frankforters" and had a real part in Shakespeare's "Henry V," besides many other things which he did not have time to tell us about.

PERTINENT PARAGRAPHS ABOUT WEST COAST PLAYERS.

BY RICHARD WILLIS.

SIR HERBERT BEERBOHM TREE was given a reception on his arrival at the Griffith Fine Arts studios. The cowboys fired their guns and little Benny Ziedman, the energetic, posed Tree and his daughter and took pictures. The actor took it all in good spirit, and thoroughly enjoyed both this and the rousing welcome he received when he invaded the stages. He will be seen in "Macbeth" first, with the finest cast that can be gotten together. Rehearsals will start at once.

DE WOLF HOPPER made his bow to Los Angeles picture audiences on Monday, at the Majestic, in "Don Quixote," and the whole film colony was there to applaud. Beerbohm Tree occupied a box with Hopper and joined liberally in the applause.

"THE NE'ER-DO-WELL," at the Auditorium, has drawn large audiences. It is a big, stirring photoplay, which Eastern audiences will thoroughly enjoy.

THE first vehicle for the starring of Bessie Barriscale on her return from her holiday is a virile domestic drama by James Montgomery. William Desmond and Franklin Ritchie support her.

HENRY OTTO, the Universal director, who produced "Undine," is on his way East, where he will direct for the big "U" for some months. He expects to be back West later on. Henry carries every one's good wishes with him.

HARRY CARTER is to direct J. Warren Kerrigan in future, and Otis Turner will have the De Havens under his wing.

THE big Clune production, "Ramona," is at last completed, and will be shown later at Clune's Auditorium. Producer Donald Crisp has done his work nobly. Tickets go on sale on Jan. 17.

WORD comes from May Allison that she is leaving the American. She does not state her future plans. Miss Allison has been supporting Harold Lockwood at Santa Barbara.

DUSTIN FARNUM and company, under the direction of the Fallas director, William D Taylor, go to Bear Lake for scenes in "David Crockett" shortly.

HOLLIS S. STUDCHON and his Vitagraph Company are still at Bear Valley, and last week several members of the party had a narrow escape from being lost in the heavy snow.

NEVA GERBER has been engaged to take the lead in a feature photoplay being put on at the old Crown City studios by a new concern. Neither the name of the company nor the play has been given out.

SARAH TRULAX lost her mother on Jan. 1. She is in receipt of lots of sympathy, for she has made many friends since she joined the Hollywood film colony.

NEW BUILDINGS are going up all the time at the Vitagraph studios at Hollywood. At present laboratories, dark rooms and a projection room are being built. Lots of other buildings to follow, they tell me.

J. P. MCGOWAN has just completed the sixth episode of "The Girl and the Game," at the South Pasadena studio. Helen Holmes continues to do the most astonishing things for the benefit of the dear public. Each installment seems to be a little better than the last.

THE Indian-Military photoplay, in which Charles Ray is being starred, is approaching completion at the New York Motion Picture studios at Santa Monica. Gardner Sullivan provided a splendid story.

THE Vitagraph Company, with "Sunshine" Mary Anderson and Webster Campbell, under William Wolbert's direction, spent their Christmas at Truckee. This pleased Mary, but not so the others. They have all had their fill of novalties.

I WONDER how many people know that Mr. Lasky called his entire staff into his office the day before Christmas and handed them little bags of gold. Nothing less than ten dollars and up to two hundred. The stars received handsome presents. No single person was overlooked. I am informed on the best of authority that he gave away in gifts and money approaching fifteen thousand dollars.

ON FRIDAY last the new Ince studios at Culver City were formally opened in a blaze of glory when a ball was held, and it was SOME affair. Members from every studio attended, and Thomas Ince furnished lavish entertainment. He may Arts Lasky's, Bosworth, Inc., Universal, all are well feel proud at the way everything was carried out.

POOR OLD WILLIAM BOSS, the watchman at one of the studios and a well known character, was killed by a five foot fall the other day. He was a very heavy man, otherwise the fall might not have injured him at all. Another man who will be missed is W. Allen, the scene painter at the Signal studios, who was taken with pneumonia and who died in three days' time. The Signal boys immediately raised a nice fund for the widow.

CARL LAEMMLE is here and is spending eight hours a day at the Universal studios. There are a lot of rumors afloat, but there is not much in any of them. At E. Christie and his whole company have resigned and are resting before starting on their new plans. Christie has been with the big "U" since it started, and his presence will be much missed at the city as will his comedies on the program. He has always given us clean, pretty, bright comedies, and his is to be thanked for this.

IT IS raining, raining hard. Those companies with indoor studios and lights are chuckling, and the others are looking very glum. Before another Winter comes along every studio will have its glass covered stage, with artificial lights. They have nearly all got them now. Inceville, Fine Arts, Lasky's, Bosworth, Inc., Universal, all are well situated this way and the weather makes but little difference in production.

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THE BAIT

A stirring five reel drama of the Northwest, featuring William Clifford, Betty Hart, and the incomparable quadruped pantomimists—the Bostock Animals. Released January 22 as a Mutual Masterpicture, de luxe edition.

"VENGEANCE IS MINE!"

A remarkable picturization of a tremendous theme—capital punishment. Produced in five reels and featuring the popular star of the screen, Crane Wilbur. Released January 31 as a Mutual Masterpicture, de luxe edition.

THE GIRL OF HIS DREAMS

One of the merriest of the deservedly popular Cub Comedies. Produced in one reel, and featuring the funniest man in America, George Ovey. Released January 21 (regular Friday release) on the Mutual program.

As answering your wants book through your Mutual Exchange these

DAVID HORSLEY PRODUCTIONS

PICTURE PLAY REPORTS.

"EXCUSE ME."

PRODUCED BY HENRY W. SAVAGE. FIVE REELS.

Released Dec. 31. Pathe Exchange, Inc.

Story—Adapted from play by Rupert Hughes. In oral form this comedy ran all season in New York and numerous companies played successful engagements throughout the country for several seasons thereafter.
Scenario—Good.
Direction—Excellent.
Action—Fast and furious.
Suspense—Properly maintained.
Continuity—Great.
Situations—There are numerous laughter compelling situations which follow each other in natural sequence. A series of convincing and plausibly acted farcical events transpire which should draw a bowl of mirth from a wooden Indian.
Atmosphere—Realistic.
Detail—proper.
Ensemble Effect—Fine.
Interiors—Most of the action takes place on an overland train, consequently the interiors are not numerous.
Exteriors—Right.
Lighting—O. K.
Photography—Good.
Camera Work—Good.
Acting—Good cast.
Costumes—Right.
Box Office Value—Should clean up wherever the play is known.
Remarks—"Excuse Me," in film form, constitutes Henry W. Savage's initial endeavor as a contributor to the Pathe Exchange program. It will be followed by other productions, it is understood.

Geo. Marion plays the colored Pullman porter, so ably portrayed in the spoken version of the comedy by Willis P. Sweatnam. Mr. Marion endows the character with a fund of unctuous humor, and makes a most auspicious start as a screen comedian with legitimate methods.

Harrison Ford is the army lieutenant, and Geraldine O'Brian, his eloping sweetheart. Both offer clean-cut characterizations. The entire cast, in fact, is all that could be desired. "Excuse Me" loses something, of course, through the necessary elimination of the funny dialogue of Rupert Hughes, but plenty of well written sub-titles make up in a measure for this. "Excuse Me," as a legitimate film comedy, is there. *Len.*

"THE WOOD NYMPH."

PRODUCED BY FINE ARTS. FIVE REELS.

Released Jan. 10. Triangle Program.

Story—A fantastic comedy drama, by Granville Warwick.
Scenario—Good.
Direction—Fine. Shows fine knowledge of artistic values. Paul Powell directed, under supervision of D. W. Griffith.
Action—Always interesting.
Suspense—Proper.
Continuity—Smooth.
Situations—Competently acted.
Atmosphere—Woodland scenes are beautiful.
Detail—O. K.
Ensemble Effect—Very pleasing.
Exteriors—A delight to the eye.
Interiors—Artistic.
Lighting—Par excellence.
Photography—Very fine.
Camera Work—Great.
Acting—Good.
Costumes—Right.
Box Office Value—As a somewhat different offering in the line of screen plays, should attract.
Remarks—Marie Doro photographs wonderfully well. With the possible exception of Mary Pickford, one might say she photographs better than any other pretty actress now appearing on the screen. "The Woodland Nymph" is a departure in the way of screen literature, and offers a well acted, finely produced and artistically photographed hour of picturized entertainment. *Len.*

TRIANGLE PLAYS PULL RECORD CROWDS

The maintenance of an established quality of the highest grade, the production and presentation of the wide variety of million picture plays appealing to every emotion are the essentials back of the
TRIANGLE SUCCESS
TRIANGLE FILM CORPORATION
71 West 23rd St., N. Y. C.

DOROTHY DONNELLY, the star of the film production of "Madame X," is rated one of the very best emotional actresses of the day, with a fame which is not confined to the United States. She is the daughter of Thomas Lash Donnelly, for many years lessee and manager of the Grand Opera House, in New York, which city was her birthplace. She made her first appearance on the stage in the stock company of her brother, Henry V. Donnelly, at the Murray Hill Theatre, and remained there for three years, working up from small parts to leading business. In 1902 she supported Robert Edeson, in "Soldiers of Fortune." Engagements in "Candida," "A Man of Destiny" and "The Lion and the Mouse" followed.

When Henry W. Savage put on Erlason's great play, "Madame X," she was selected for the leading role, and no better choice could have been made. The success of the production is a part of theatrical history, and it holds the records for length of run and receipts. For seven years it ran to big business, and is still a name to conjure with. Miss Donnelly's art was of material importance in the success of the production. When the play came to be filmed no other person could be considered for the title role save her. In the picture as well as on the stage her splendid emotional talents put her part over with telling power.

HAZEL DAWN insisted upon going right out on her Long Island farm and chopping down her own Christmas tree. The Famous Players star looked over the chimneys on the house and decided that if Santa attempted to bring a tree down those flues it would be a very meagre affair by the time he got through with it. So she obliging helped the old gentleman out rather than take any chances.

NOT LONG ago, Balboa claimed to have, in little Helen Marie Osborn, the youngest leading woman on the screen. Since then, most of the other studios have so denominated their child players. Imitation is the sincerest flattery. But the other youngsters are not really "leads," they merely play child parts. Pieces are now being specially written for Helen Merle Osborn, although she is only a little past three. She is a real leading lady, of Balboa features.

HENRY FORD has just received a letter addressed to "H. Ford, New York City," which is covered with the mysterious hieroglyphics of the post office department, showing that it has been reverting all over the city in search of a claimant. The Famous Players director, upon opening it, read: "Dear Mr. Ford: I regret that pressing business engagements will necessitate my declining your very kind invitation to accompany you to Europe in the interests of international peace, etc."

It was from a well known Kansas City pacifist who found it impossible to become a party to Henry Ford's greatest fliver

DANIEL FROHMAN
PRESENTS
HAZEL DAWN
In a Novel Detective Comedy Drama
"MY LADY INCOG"
MOTION PICTURES
In Five Parts
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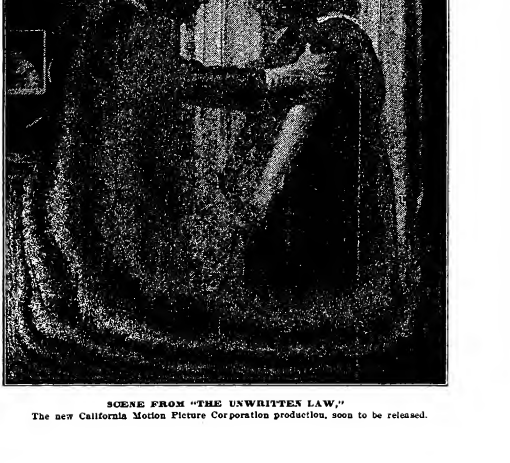


SCENE FROM "THE UNWRITTEN LAW,"
The new California Motion Picture Corporation production, soon to be released.

PICTURE PLAY REPORTS.

"LYDIA GILMORE."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Dec. 25. Paramount Program.

Story—Adaptation of the play "Lydia Gilmore," written by Henry Arthur Jones, the English dramatist. Melo-drama, involving the familiar "triangle" theme and circumstantial evidence.

Scenario—Good.

Direction—Edwin S. Porter and Hugh Ford, collaborated in producing the picture. Their joint efforts resulted in a satisfactory production from a directional standpoint.

Action—Slow.

Suspense—Lacking, due to story.

Continuity—Smooth.

Situations—The best situation occurs well toward the finish of the picture. It takes place in a court room, and Pauline Frederick does much toward making it vitally interesting.

Atmosphere—Fine.

Detail—Right in all particulars.

Ensemble Effect—Good.

Exteriors—There is a wealth of beautiful scenery shown, and the picture excels in this regard.

Interiors—Fully in accord with excellence and beauty of exteriors.

Lighting—O. K.

Photography—Standard.

Camera Work—Worthy of praise throughout.

Acting—Up to P. P. standard. What more can be said.

Costumes—Proper.

Box Office Value—Pauline Frederick's prestige will help materially.

Remarks—Vincent Serrano plays Dr. Gilmore effectively. Thos. Holding maintains a high average throughout as Ralph Benham, and Jack Curtis is a fine looking and good acting juvenile as Master Ned Gilmore. To Pauline Frederick, though, must go the credit for carrying the picture to whatever success it may attain.

"Lydia Gilmore" could have been called "A Wife's Sacrifice," or at least a dozen other names that would have been more appropriate and more suggestive of the character of the story. *Rik.*

"A DAUGHTER OF THE CITY."

PRODUCED BY ESSANAY. TWO REELS.

Released Dec. 20. V. L. S. E. Program.

Story—Adapted from H. B. Sheldon's play. Modern drama.

Scenario—Well constructed.

Direction—Good in every respect. H. E. Calvert directed.

Action—Dragy at times, due to elaboration of time. Could have been done in three reels better.

Suspense—The director and scenario writer stand out as skilled craftsmen in this regard.

Continuity—Even and always holding.

Situations—Well played.

Atmosphere—Proper.

Detail—Right.

Ensemble Effect—Striking.

Exteriors—Right.

Interior—Good.

Lighting—Average.

Photography—Good.

Camera Work—Good.

Acting—E. H. Calvert is one of the very few players who can direct and act the principal role of a picture play without one activity interfering with the other. His work in "A Daughter of the City" is fine throughout. The rest of the cast, which includes Marguerite Clayton, is sufficiently strong in every way.

Costumes—O. K.

Box Office Value—Average.

Remarks—"A Daughter of the City" constitutes good average picture entertainment, and is sufficiently pretentious in mounting for the better houses. It is not likely, however, that it will ever break any records. The good acting goes a long way to relieve the conventionality and long drawn out aspects of the play in cinematographic form. *Rik.*

"GREEN STOCKINGS."

PRODUCED BY VITAGRAPH. FIVE REELS.

Released Jan. 11. V. L. S. E. Program.

Story—Adaptation of play written for the stage by A. E. W. Mason. Romantic comedy.

Scenario—Eugene Mullin dramatized the play.

Direction—Wilfred North directed and turned out a fairly amusing comedy.

Action—Dragy.

Suspense—Fair.

Continuity—Fair.

Situations—Familiar.

Atmosphere—Good.

Detail—Good.

Ensemble Effect—Passable.

Exteriors—Well photographed.

Interiors—Scenically commonplace.

Lighting—Average.

Photography—Average.

Camera Work—Average.

Acting—Good.

Costumes—Right.

Box Office Value—Fair.

Remarks—"Green Stockings," as a stage play, was produced several years ago with Margaret Anglin in the leading role. The play only met with fair success in its oral form. The picture version is scarcely up to the original play version. The plot is tenuous in the extreme, and, at best, the screen material contained in "Green Stockings" would have made a good two reeler. Lillian Walker plays the principal feminine role. Frank Currier, Louise Beaudet, Chas. Wellesly, and John T. Kelly are other assuming roles in the production. *Rik.*

CENSOR BOARD HEAD VISITS HORSLEY PLANT.

Cranston Brenton, executive chairman of the National Board of Censorship, was a visitor at the David Horsley studios in Los Angeles last week. Chaperoned by Business Manager von Klein, he made a study of the entire plant, including a personally conducted tour through the arena, where the Bostock wild animal scenes are filmed. He was given some excellent examples of the work of the company's chief technical director, Frank Crompton, for at the time were being enacted scenes in settings showing the wilds of North America and the homes and lives of the trappers; the interior of the hunting lodge of a governor; the jungles of South Africa, with lions in sight, and a circus in full swing. Mr. Brenton expressed himself as delighted with the visit, and had a word of praise for the comprehensiveness and magnificence of the studios.

NEW CENTAUR DIRECTOR.

Maurice Cytron has joined David Horsley's staff of assistant directors and has been assigned to Director Bowan's company, now producing "The Bait," which is to be the first Horsley-Mutual master picture, *de luxe* edition, release. He was associated with Mr. Bowman when the latter was directing plays starring Francis Bushman, at the Quality studios.

Mr. Cytron's first work in motion pictures was with the Lubin company in Arizona, as assistant director to Romaine Fielding, who was producing Western dramas. This was six years ago. Later he was with Selig, at Los Angeles, as assistant to Benton L. King. A six months' engagement with the Eclair company at Fort Lee, N. J., was followed by a contract with Essanay, and then the Quality Company.

Before taking up picture work, Mr. Cytron was on the stage as a player, appearing with a number of traveling and stock organizations. While acting as assistant director for pictures, he stepped in occasionally and played roles, notably in "Rosemary" and "Pennington's Choice."

His knowledge of the duties of an assistant director will help Mr. Bowman in the production of such pictures stated by the latter.

HAS EVERY FACILITY FOR MAKING GOOD PICTURES.

"No one will deny that I have ideal equipment for making productions. This is one step that leads to good pictures. Furthermore, our casts betoken strength; we have the directors—men of ability in Messrs. Broadwell, Fabrney, Bowman and Davis.

"And as to stories—another important phase—we are getting the best that money can buy. Theodosia Harris is a most successful writer. She has prepared and had produced a very large number of works. Further along this line our efforts in the direction to obtain good stories is exemplified by an arrangement perfected during my stay in New York with Roy L. McCardell, who, under the agreement, will write animal stories exclusively for me.

"So much for the first two productions. Later on we will offer Margaret Gibson, Irving Cummings and others of our stars in Masterpicture, De Luxe Edition, releases. The trend of our efforts, as applied to the first two productions, will not only be continued on the same scale as now, but even advanced as much as possible in following releases, as plenty of big things may be expected from our studios."

ARTHUR SHIRLEY, by furnishing a large bungalow in Hollywood, Cal., thereby announces his intention of remaining in this country for some time, and sets at rest the rumor that he had encumbed to the request of the Australian theatrical public and would return to that country to resume his place on the Australian speaking stage. He is now under a two years' contract with Thomas E. Dixon, and is taking the role of Colonel Vassar, in "The Fall of a Nation." Mr. Shirley promises that his new home will be given a fitting housewarming.

MUTUAL MASTERPICTURES
DE LUXE EDITION
For the week of January 31st:
"VENGEANCE IS MINE!"
featuring Crane Wilbur
THE IDOL OF THE STAGE
featuring Malcolm Williams
THE WHITE ROSETTE.
featuring Helene Rosson.
Each of these MUTUAL MASTERPICTURES DE LUXE is in five reels. Each is a feature of the greatest magnitude. Three such superb productions are released every week by the MUTUAL FILM CORPORATION. For these box-office features see your nearest MUTUAL EXCHANGE—68 of them in America.

PICTURE PLAY REPORTS.

"THE OLD HOMESTEAD."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Dec. 25. Paramount Program.

Story—Adaptation of Denman Thompson's famous American play "The Old Homestead." Comedy-drama of life in New England and New York thirty years ago.

Scenario—Exceedingly well constructed considering the fact that the original play was decidedly sketchy.

Direction—Excellent from start to finish. James Kirkwood directed and succeeded in creating an interesting and highly entertaining piece of screen literature that should stand the test of endurance for years to come.

Action—An even tempo is maintained throughout. Always holding.

Suspense—Being more or less of a narrative relating the experiences of a kindly old gentleman at home on the farm and in the giddy metropolis—yes, the metropolis was just as giddy, relatively speaking, thirty years ago as it is to-day—there is not a great deal of suspensive interest in the photoplay. However, inasmuch as the old rural drama is of the tried and true conventional type, this is no fault of the director.

Continuity—Not a break from beginning to end. A smoothly-told tale.

Situations—All well played. The situation involving the discovery of his son by old Josh Whitcomb is particularly compelling in the manner of its appeal. Several other scenes in which more or less pathos figures, bring out forcibly the sentimental side of the story. Yet it is not maudlin, and the smiles are evenly distributed with the tears, the comedy relief occuring always at psychological moments.

Atmosphere—The bucolic scenes are all excellent, and the New England atmosphere properly suggested. The scenes in New York seem a trifle modern, but then it would be some little task to turn back the hands of time. It might have been an excellent idea to show one of New York's ancient horse cars during the action. This would have helped, but, at the same time, would probably have been inconsistent with other modern aspects of the picture.

Detail—Good.

Ensemble Effect—Good.

Exteriors—Artistic.

Interiors—Hight.

Lighting—Nothing extraordinary is shown.

Photography—Fair. Not up to F. P. high standard.

Camera Work—Average.

Acting—Good cast.

Costumes—The same thing applies to the wearing of a 1915 model overcoat by Creighton Hale as mentioned regarding atmosphere.

Box Office Value—"The Old Homestead," in oral form, was a world beater. The picture play should profit by the play's prestige and pack 'em in, not only on the strength of the play's wonderful drawing power, but its own merit.

Remarks—Frank Losee, sterling artist of the old school, who starred for years in "The Romany Rye," is an ideal Joshua Whitcomb. He is expecially delightful in the lighter moments of the play, and suggests the famous old "rube" to perfection.

Creighton Hale is the son, and makes a good impression throughout.

Denman Maley plays Jack Hazzard, the tramp, as it should be played, while Louise Huff, who resembles Mary Pickford in appearance and recalls her in action, lends dainty charm to the role of Ruth Stratton. Mrs. Corbett looks convincing as Aunt Tildy, and Margaret Seddon does a great "bit" as Rickety Ann, considering her few opportunities. Seth Wilkens and Cy Prime, those two amusing old codgers, do not figure in the picture version as much as they did in the play, but "rail" themselves of all the comedy chances allotted them. All things considered "The Old Homestead" is a very fine feature from every standpoint. *Hex.*

"THOU ART THE MAN."

PRODUCED BY VITAGRAPH. SIX REELS.

Released Jan. 4 V. L. S. E. Program.

Story—An original picture play written by the late Mrs. Gladys Rankin Drew under her pen name of Geo. Cameron. Modern melodrama, with a touch of psychological interest.

Scenario—Good.

Direction—Considerable sentimental interest attaches itself to the fact that "Thou Art the Man" was directed by S. Rankin Drew, son of Gladys Rankin Drew. This picture-play was Mrs. Drew's last literary work, and was barely completed before she died. Mr. Drews direction is highly commendable.

Action—Swift and strong.

Suspense—Always at high tension.

Continuity—Even.

Situations—Exciting and logical.

Atmosphere—The picture excels in this relation, the East Indian atmosphere being remarkable in its fidelity to the original, according to accurate sources of information.

Detail—Here again Mr. Drew shows superior directorial ability.

Ensemble Effect—Good.

Exteriors—Well chosen.

Interiors—Effective.

Lighting—Average.

Photography—Fair.

Camera Work—Average.

Acting—Consistently good.

Costumes—Accurate.

Box Office Value—Should draw well in the better class houses.

Remarks—S. Rankin Drew not only directed the production but played one of the principal roles as well. He is a good picture actor, and never over plays. This gift of repose is a valuable asset. Joseph Kilgour, for years a Broadway favorite, lends a distinctive personality to the part of Hon. Irving Marner, a rather Bendish sort of "heavy." Mr. Kilgour shows a fine knowledge of screen technique, and evidences clearly the results of his long acting experience. Virginia Pearson, in the principal feminine role, offers a pleasing characterization. Geo. Cooper is another whose work is highly meritorious. The rest of the cast fill their roles acceptably. *Rex.*

DIRECTOR ROLAN S. STURGEON allowed Nell Shipman to come down from the snows of Bear Valley, Cal., to the sunshine of Los Angeles for five of the Christmas holidays. These, with the exception of Christmas Day, she spent in shopping gowns, hats and other dress accessories for the interior scenes of the Vitagraph picture, "God's Country and the Woman," in which she is being featured. For the completion of the snow scenes Director Sturgeon, Miss Shipman, William Duncan and George Holt took the trail back to Bear Valley on the morning after Christmas, expecting to finish them within a week or two and then to return to the Vitagraph Hollywood studio and begin work immediately on the interiors.

IN MIS DAY Beatrum Bracken has been a globe trotter. He came to Balboa two years ago, rich in experience along many lines. He graduated into pictures from the legitimate stage, where he was known as one of the very best directors. Here he has the same sort of a reputation in screen productions. He thinks fast and is full of all sorts of ideas.

BEATRIZ MICHELENA

HER GREATEST PRODUCTION

"THE UNWRITTEN LAW"

by

EDWIN MILTON ROYLE

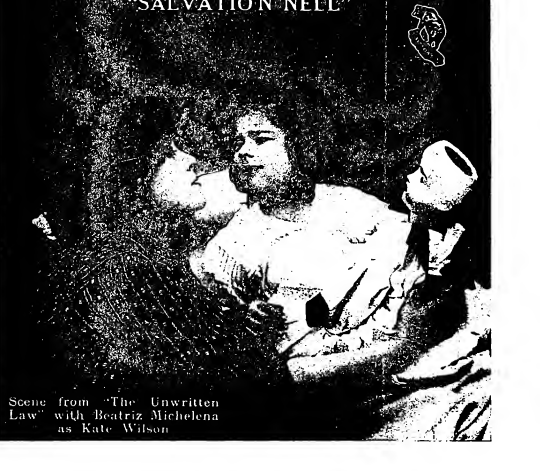
Author of "THE SQUAW MAN"

Prepared in Scenario by

CAPTAIN LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of wonder-film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

"SALVATION NELL"



Scene from "The Unwritten Law" with Beatriz Michelena as Kate Wilson

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JOHN CORT Presents a New Three Act Comic Opera
THE PRINCESS PAT With ELEANOR PAINTER
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MARIE TEMPEST SONNIE GLASS
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OLIVER MOROSCO presents
SADIE LOVE
By AVERY HOPWOOD
WITH **MARJORIE RAMBEAU**

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CHAS. FROHMAN..... Manager.
Charles Frohman Presents **MAUDE ADAMS** in J. M. Barrie's Comedy
THE LITTLE MINISTER

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Klaw & Erlanger's production of the Musical Globe-Trot in Three Gallops
AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
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in OUR MRS. McCHESNEY
A dramatization of Edna Ferber's Emma McChesney stories.

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JOHN MASON and JANE COWL

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DAVID BELASCO presents
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"Booms laughter market."—EVE. MAIL.

ASTOR Broadway & 45th St. Evenings 8.15. Matinees Wednesday & Saturday at 2.15.
GEO. M. **COHAN'S** American March
"HIT-THE-TRAIL HOLLIDAY"
With FRED NIBLO as Billy Holliday.

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FAIR AND WARMER
A Farce for Laugh Lovers by AVERY HOPWOOD.

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COLUMBIA THEATRE
BROADWAY, 47th STREET, N.Y.
This Week, THE TOURISTS.

ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—"On Trial" Jan. 9-15.

SHUBERT (Melville Stolz, mgr.)—"High Jinks" 9-15.

KING'S.—The Triangle film attraction, 9-10, "Cross Currents," with Helen Ware; W. D. Hart, in "Between Men;" "The Worst of Friends," with Weber and Fields, and "Dizzy Heights" and "Darling Hearts," with Chester Conklin.

AMERICAN.—The Triangle attractions at this house 9-15 include: Jane Grey, in "Let Katy Do It;" Willard Mack and George Fawcett in "The Corner;" Mabel Normand in "Patty and Mabel Adrift," and Sam Bernard in "The Great Pearl Tangle."

GAIETY (Donn W. Stuart, mgr.)—The Midnight Maidens 9-15.

STANDARD (L. Reichenbach, mgr.)—The Lady Buccaneers 9-15.

SHENANDOAH (Wm. Zepp, mgr.)—"The Sultan of Sulu," with Comedian Frank Moulan, 9-16.

PARK (J. S. Tillman, mgr.)—"Believe Me, Xantippe" 9-15.

ODEON.—Elmendorf presents picture of present day conditions in Ireland, England and Scotland, 13.

NEW GRAND CENTRAL (Wm. Siever, mgr.)—Mme. Olga Petrova in the film "What Will People Say," 9-15.

GARRICK (Melville Stolz, mgr.)—"On the Firing Line with the Germans" will remain at this house a few days longer.

PRINCESS.—"The Smart Set 9-15.

VICTORIA (W. C. Marcum, mgr.)—"Die Goldene Eva" ("The Golden Eva") will be presented 9.

HIPPODROME.—Vaudeville.

COLUMBIA.—Bill 9-15: Fritzi Scheff, Kate Elinore and Sam Williams, J. C. Nugent, the Primrose Four, and others.

GRAND OPERA HOUSE.—Bill 9-15: Michael Emmett and company, "The New Leader," Dorsch and Russell, and others.

Denver, Colo.—Broadway (Peter McCourt, mgr.) "Peg o' My Heart" Jan. 9-15.

EMPRESS (Geo. H. Greeves, mgr.)—Bill 9-15: "Hector," Walter Baker and company, Arthur Deming, Cassidy and Langton, Three American Girls, and moving pictures.

TABOR (W. A. Ireland, mgr.)—"The Birth of a Nation" continues until 22.

DENHAM (O. D. Woodward, mgr.)—"Jerry" 9-15.

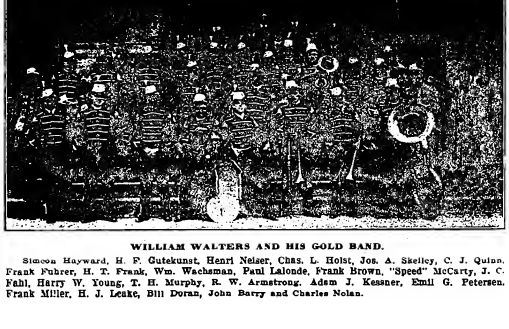
ORPHEUM.—Bill 10-15: Claude Gillingwater, with Stella Archer, Diamond and Brennan, Bronson and Baldwin, Claudius and Scarlet, the Six Sebtovays, Sherman, Van and Hyman, Flying Wuertz Duo, and Orpheum Weekly.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Louis Mann, in "Tea Bubble," Jan. 7, 8.

FORSYTH (Geo. Hickman, mgr.) Bill 10-15: "Fashion Show," Alfred Bergen, Al. and Fannie Steedman, Bissett and Scott, and Seven Rounds.

BIJOU (Jno. McMillan, mgr.)—Burlesque and musical comedy.

GRAND, STRAND, LYRIC, GEORGIAN, SAVOY, two ALAMOS, VICTORIA, VAUDETTE, ALPHA, ALSHA, pictures only.



WILLIAM WALTERS AND HIS GOLD BAND.

Simeon Hayward, H. F. Gutekunst, Henri Neiser, Chas. L. Holst, Jos. A. Skelley, C. J. Quinn, Frank Fuhrer, H. T. Frank, Wm. Wachsman, Paul Lalonde, Frank Brown, "Speed" McCarty, J. C. Fahl, Harry W. Young, T. H. Murphy, R. W. Armstrong, Adam J. Kessner, Emil G. Petersen, Frank Miller, H. J. Leake, Bill Doran, John Barry and Charles Nolan.

A NEW SONG HIT---FROM---A NEW SONG HOUSE

"I'm Going Back To Old Erin"

(To My Sweetheart Who's Calling For Me)

A HIGH CLASS IRISH BALLAD NOW READY

CHORUS

I'm going back to Old Erin, far over the sea,
I'm going back to Old Erin, where I'll happy be;
I'll hear my Colleen a calling for me and waiting
for my return.
Come Back to Erin! my darling, my darling,
So I'm going back to Old Erin.
To my sweetheart who's calling for me.

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"I'm Going Back To Old Erin"

Is the New 1916 Song Hit

We Also Publish "NAUGHTY MOON." $10,000 Moon Song Hit

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WILCOX SCHOOL OF COMPOSITION C. W. WILCOX, Director Box C, 225 Fifth Avenue, New York City

San Diego, Cal.—Spreckels' (Walter C. Smith, mgr.) Hippodrome vaudeville.

Isis (Dodge & Hayward, mgrs.)—Walker Whiteside, in "Typhoon," Jan. 13-15. Coming, "It Pays to Advertise."

Empress.—Jane O'Roark Players, in stock, "Grubstake," one of Austin Adams' new plays, received its first production last week.

Savoy (Scott A. Palmer, mgr.)—Bill week of 10: Lottie Mayer and her diving girls, Royal String Sextette, Friend and Downing, Luckie and Yost, Lappo and Benjamin.

Pickwick (F. N. Howe, mgr.)—Vaudeville discontinued for a time and feature films offered. Angela May, soloist of the Tent City Band, has been engaged to sing.

Gaiety and Princess, dark.

Broadway and Superba, Paramount pictures.

The hour of midnight, Dec. 31, was one big time when thousands turned out to celebrate the closing of the Panama-California Exposition and the opening of the Panama-California International Expo., which will be held all of the year 1916. Since the closing of the San Francisco Fair, a number of exhibits from there have been installed, and others are coming. France has just announced that there will be a display from that country, and several new exhibits will enter during January. A large number of new concessions have also asked for space on the "Isthmus." Most of the old ones will remain. G. Aubrey Davidson will serve again as president of the Expo. board of directors; R. J. Fenfold, secretary, and Frank C. Spalding, treasurer. S. R. Flynn is chairman of the entertainment committee.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) the feature film "Damaged Goods" Jan. 16 and week.

Orpheum (Geo. Ebey, mgr.)—Bill 9-15: Lillian Russell, Mayo and Tally, Max Le Hoen and Mlle. Dupreece, Johnny Singer and Ziegler Sisters, Jean Chalion, and photoplays.

Pantages' (H. E. Cornell, mgr.)—Bill 9-15: Mme. Doree and company, Signor Gregoretti, the Big Four, Alice Teddy (bear), Billy Strong, Laurie Ordway, Lawrence Wakefield, motion pictures.

Hippodrome (J. W. Jackson, mgr.)—Vaudeville and photoplays.

Republic (Jack Tripp, mgr.)—Vaudeville and pictures.

Franklin (Rex Midgley, mgr.)—Feature films, orchestra and organ recital.

Oakland, Regent, Camera, Home, San Pablo, Sequoia, Gem, Gaiety and Hillman's, motion pictures only.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) stock company presents "The Rejuvenation of Aunt Mary" week of Jan. 9. "The Great Divide" 16-22.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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Percy Swing Supply House, Decatur, Ill.

Empress (Elbert & Getchell, mgrs.)—Split week, vaudeville and pictures, to big business.

Majestic (Elbert & Getchell, mgrs.)—Triangle and Keystone pictures.

Orpheum.—Split week, vaudeville and pictures.

Manchester, N. H.—Star (E. J. Ceron, mgr.) Paramount features.

Park (F. J. Rice Theatre Co., mgrs.)—Tango Queens with Tom Coyne and Lena Daley, Jan. 10-12: "Experience" 13-15.

Palace (Wm. O'Neil, mgr.)—Week 10, Rose Mary King and the Palace Players, in "The Old Homestead."

Auditorium (Manuel Lorenzen, mgr.)—Photoplays and vaudeville.

Colonial (Stephen Bohman, mgr.)—Wm. Fox and other features.

Academy.—Roller skating.

Crown, Lyric, Modern, Queen, Granite Sq., Empire and National, pictures only.

Keokuk, Ia.—Grand Opera House (Chas. H. Dodge, mgr.) "It Pays to Advertise" Jan. 11, Mlle. Jennie Dufau, soprano, 13: "Potash & Perlmutter" 26, "Nobody Home" 28.

Hippodrome and Orpheum, picture houses.

Elgin, Ill.—Grand (W. B. Newman, local mgr.) vaudeville Jan. 9-12. Sherman Players 13-15.

Temple, Star and Orpheum, pictures.

Battle Creek, Mich.—Post (H. P. Hill, mgr.) "Under Cover" Jan. 8. May Robson, in "The Making Over of Mrs. Matt," 10, "The Newlyweds" 15.

Bijou (E. J. Latimore, mgr.)—Bill 9-12: Bokee's Arabs, Between Trains, Kenny and Hollis, Elliott and Mullen, Corrigan and Vivian. For 13-15: Webber's Melody Friends, Cole's dogs, Hosch and McCurdy, Sam Rowley, Herman and Shirley.

THE CABARET GIRLS' BANQUET.
Given on Christmas Day at Trenton, N. J.

ORCHESTRAS, DANCERS, ETC., ATTENTION!

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NOVELTY FOX TROT

OH! HOW I WANT YOU!

Lyric by ARTHUR J. LAMB — WONDERFUL WALTZ BALLAD — Music by CLARENCE M. JONES

1st VERSE.

I can remember your kiss, dear,
When first I loved all your charms;
I can remember the bliss, dear,
When I held you in my arms.
I can remember your clinging
To me, with love in your eyes;
That's why each moment is bringing
A longing that never dies.

CHORUS.

Oh! how I want you! Oh! how I need you!
With passion yearning
My lonely heart is burning.
Oh leave me never!
Be mine forever!
Oh kiss me as you used to do
And say that you want me, too.

THERE'S A ROSE IN OLD ERIN

Lyric by CALLAHAN — THAT'S BLOOMING FOR ME — Music by BIESE and KLICKMANN

MOONBEAMS BRING LOVE DREAMS

JAMES WHITE — AND LOVE DREAMS ALWAYS BRING ME YOU — And JACK FROST

I'M GOING TO BRING A WEDDING RING

JAMES WHITE — TO YOU IN SPRING — And JACK FROST

WHEN WE GATHERED WILD FLOWERS

Lyric by JACK FROST — SWEETHEART, YOU AND I — Music by E. CLINTON KEITHLEY

GREAT WALTZ BALLAD

LOOK IN MY HEART AND YOU WILL FIND

ONLY YOU

(THAT PEACEFUL STRAIN)

Lyric by ARTHUR J. LAMB
Music by CLARENCE M. JONES

BIG COMEDY HIT

NEUTRALITY RAG

By JACK FROST

I LOVE THE NAME OF DIXIE

Lyric by JACK FROST — Music by E. CLINTON KEITHLEY

IN THE LAND OF LOVE

With Novel Bird Obligato — WITH THE SONG BIRDS — By F. WALLACE REGA

McKINLEY MUSIC CO. CHICAGO OFFICE, Grand Opera House Bldg. E. CLINTON KEITHLEY, Mgr. Professional Dept. | NEW YORK OFFICE 80 FIFTH AVE.

JANUARY 22, 1916 TEN CENTS

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Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

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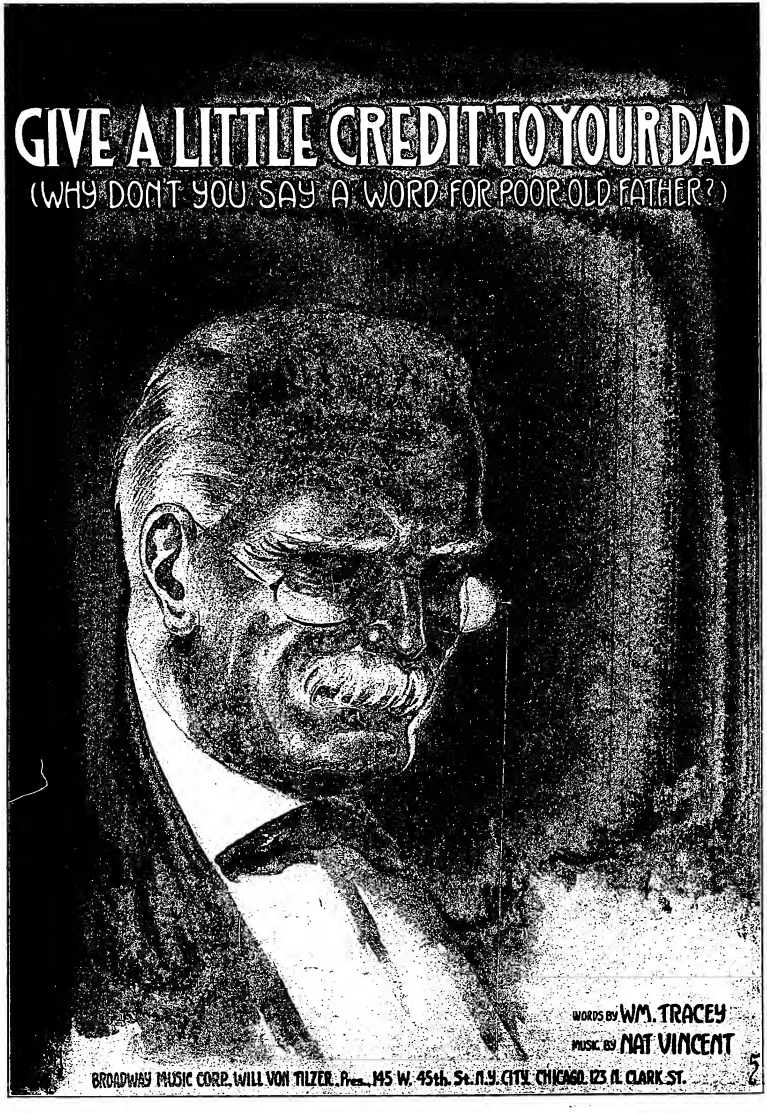
GIVE A LITTLE CREDIT TO YOUR DAD
(WHY DON'T YOU SAY A WORD FOR POOR OLD FATHER?)
WORDS BY WM. TRACEY
MUSIC BY NAT VINCENT
BROADWAY MUSIC CORP. WILL VON TILZER, Pres., 145 W. 45th. St. N.Y. CITY. CHICAGO. 123 N. CLARK ST.

NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by FRANK QUEEN, 1853. NEW YORK, JANUARY 22, 1916. VOLUME LXIII—No. 50 Price, Ten Cents.

PROCTOR'S 125th STREET DISCONTINUES VAUDEVILLE.

MOTION PICTURES GO IN.

ACTS CANCELED.

F. F. Proctor announced last week that his One Hundred and Twenty-fifth Street house would change its policy Jan. 24, when motion pictures would succeed the policy of vaudeville now the attraction at this house.

All acts holding contracts for the week were notified to this effect.

The prices will range from a dollar to twenty-five cents, and the attraction will be "The Birth of a Nation."

It is booked in for one week only, after which the regular vaudeville policy will be resumed.

The Burbank has always been used by Mr. Morosco as a sort of a tryout house for all his productions, and it was also at this house that he had his first experience as a manager, installing a stock company, laying the foundation of his fortune.

SOTHERN'S NEW PLAY.

E. H. Sothern has accepted for production, "The Ugly Serante," a play by Sebatino Lopez.

Mr. Sothern leaves the Booth Theatre on Jan. 21, for five weeks, during which he will play Philadelphia and Boston. On March 14, he will return to the Booth, and present the new play.

CATHERINE CRAWFORD,
Now touring with her Fashion Girls.

LUNCHEON PARTIES FOR ACTORS' FUND.

A great number of luncheon parties were held at the Biltmore, Jan 12, when the entire proceeds were donated to the Actors' Fund campaign, by the management of the hotel. Mrs. Alma Gluck Zimbalist had twelve guests at her table, included Daniel Frohman, president of the Actors' Fund

Other parties were given by Mrs. Reginald Vanderbilt, Mrs. Belle De Rivera, William Harris Sr., Julian Eltinge, Wallace Eddinger, J. Fred Zimmerman, Emma Frohman, Blanche Ring, Gaby Deslys, Else Alder, Joseph R. Grismer, Walter Vincent, Kurt Shindler, Wedward Morse, and W J. Connors.

MUSIC BY HUBBELL.

Joseph Brooks has commissioned Raymond Hubbell to write the overture and incidental music for "The Heart o' the Heather," the play in which George Macfarlane will star under Mr. Brooks' management.

"BOY SCOUTS" HILL'S NEXT.

"The Boy Scouts," a musical play with a cast of fifty-seven, principals and chorus, will be Gus Hill's next offering, and its patriotic title should win it instant popularity.

Feb. 11 is the opening date.

ACTORS' CHURCH ALLIANCE ELECTION.

At the annual election of officers of the New York Chapter of the Actors' Church Alliance of America, held last week, the following were elected:

Honorary president, Ben Greet; president, Frederick Warde; secretary and treasurer, Walter E. Bentley; vice president, Harriet Keyser; second vice president, Charles C. Carver. Board of Directors: Augustus A. Heaton, Avon C. Burnham, Hamilton Revelle, J. Augustus Smith, Frank B. Slocum, H. J. Riley, George F. Bentley, I. Newton Williams, Chas. Plunkett, Chas. E. Bulkley, the Misses H. A. Littlefield, Ethel Brandon, Nadage Doree, Mildred Holland, Ingeborg Carter, Mrs. Helen Sargent and Mrs. C. Vivian.

D. W. GRIFFITH TAKES OVER BURBANK, IN LOS ANGELES.

The Burbank Theatre, in Los Angeles, Cal., for the past fifteen years managed by Oliver Morosco, has passed into motion pictures, under the new management of D. W. Griffith

CHORUS GIRLS TO HAVE MEETING.

On Thursday, Jan. 20, a meeting to discuss the question of half salary for rehearsals will be held by the members of the chorus of "Katinka" company. Invitations have been extended to chorus girls of every show in New York to attend the meeting.

Half salary during rehearsals are paid chorus girls in London, Eng., and has been in vogue in that city for many years.

A. K. ALLAN IN TOWN.

A. K. Allan, the pyrotechnic-spectacle man, is in the city looking up novelties for his new show, "Constantinople and the Dardanelles," which he will take out season of 1916, playing the larger fairs and expositions.

MARY MANNERING TO RETURN TO STAGE.

Mary Mannering, who, several years ago, announced her retirement from the stage, following her marriage to F. E. Wadsworth, is contemplating returning to the footlights in the near future.

She announces she will appear only in New York, as she does not intend to go on the road again.

Miss Mannering is already considering several plays.

JOSEPHINE DAVIS BANKRUPT.

A petition in bankruptcy has been filed by Josephine Davis, claiming it to escape payment of a judgment for $2,600 recorded against her in London, in favor of George Foster, the agent.

Foster had an exclusive contract with Miss Davis, but she booked with Somers & Master, of London, for an Australian tour, paying them the ten per cent. commission. She doesn't feel like paying it twice.

GLOBE THEATRE IN 'FRISCO, TO BE RAZED.

The owner and lessees of the Globe Theatre, in San Francisco, have been notified by the Board of Works of that city, that they must tear down the structure.

A year ago the playhouse was condemned, and an attempt was made to remodel it. The recent storms have again made it unsafe.

IMMUNE FROM MILITARY SERVICE.

VIENNA, Jan. 15.—Franz Lehar, composer of "The Merry Widow" and "Alone at Last," has been granted freedom from military duty until the end of the war.

TOWN TOPICS FOR WINTER GARDEN

Unable to get the latest Al. Jolson show, "Robinson Crusoe Jr.," into shape has caused the Messrs. Shubert to arrange to put "Town Topics" into the Winter Garden, beginning Jan. 24, remaining there until the new show is ready.

"A World of Pleasure," now at this house, will go on tour Jan. 22.

MME. NAZIMOVA TO BE OWN MANAGER.

Following the announcement recently of several big stars to act as their own managers Mme. Nazimova is to shortly produce a new play, taking the leading part, and also acting in a managerial capacity.

She is at present, and has been for the past six months, appearing in vaudeville with the sketch, "War Brides."

STEWART AT KNICKERBOCKER.

Charles Stewart is business manager of the Knickerbocker, where the Triangle pictures are being presented under S. L. Rothapfel's direction.

ANOTHER "MAGDALENE" COMPANY.

Selwyn & Co. have engaged Florence Roberts to head a third company to present "The Eternal Magdalene," in the West, out to the Pacific Coast.

HODGE CLOSES TOUR.

William Hodge closed his tour in "The Road to Happiness" Jan. 15, and is rehearsing his new play, "Fixing Sister."

GUS HILL GETS RAW DEAL.

PLAY CANCELED TO BOOK BURLESQUE.

OHIO MANAGER SETS A RECORD.

A new record has been set by a manager in Iowa, who has canceled a play which appeals to ladies and children, in order to book a burlesque which advertises, "We play to men only, give *the dance* and put on *real burlesque.*"

The show canceled was Gus Hill's "Bringing Up Father," which is now in its second season, and the burlesque which has been booked in its place by the astute manager at Marshalltown and Ottumwa, Ia., is *The Darlings of Paris.*

Doubtless Mr. Manager knows his people, and doubtless he is looking to catch the elusive dollar, but if the patrons of the Marshalltown and Ottumwa theatres in which this incident has occurred, will accept a "For men only" burlesque, it is plain to be seen they do not want plays or dramas that do not contain the necessary "spice," and a sensible thing for him to do is to stick to this kind of a show.

It would also be a sensible thing for all managers with clean shows to avoid these two particular houses. An audience that wants "hot stuff" will not stand for a show catering to ladies and children.

EDITH BLINN.

Edith Blinn! "Who is she?" That's a question often asked since we ran her picture in the Christmas number of THE CLIPPER, and now that it adorns the front page of this issue we anticipate more than ever, the one query: "Edith Blinn! Who is she?"

No, she is not a star of the movies, although one company did try to sign her to play star parts in Western dramas, neither is she a performer of any sort. She is just Edith Blinn, the "Western Girl," author of the most powerful and instructive novel it has been our good fortune to have ever read, namely: "The Ashes of My Heart."

She has come to us modestly from out the haze of the far away Rockies, unheralded and alone, to dazzle us with her sparkling genius, but we venture to predict that within another year, during which time her book will get a chance to circulate, there will be few among us who will say, "Edith Blinn! Who is she?"

We must admit that we, ourselves, were ignorant of the existence of this retiring young woman until we had heard another of Jeff Branen and Arthur Lange's great ballads, entitled "The Ashes of My Heart."

"Where did you dig that one up?" we inquired.

"That's the title of Edith Blinn's new book," spoke up Jeff, enthusiastically.

"Edith Blinn? Who is she?" we asked, and were given the address of her publisher. We met the young woman in time and had the pleasure of interviewing her, gaining enough information to give you a fair idea of who she is.

Born and raised in Denver, among the foothills of the Rockies, it is natural to presume she would be hailed here in the East as a "Western girl." It was in that Queen City of the Plains where she received her early tutelage in English, but it was in the University of Chicago, under Maude Radford's instruction in composition and rhetoric, where she whipped her English into perfection, and developed a magnificent style that is going to grip this American public and hold it as sure as the sun shines.

Miss Blinn believes in knowing a subject before writing upon it, hence she has traveled a lot. She spent two years here in New York, studying the drama for color, dialogue and situation. She was a first nighter, and her clippings of criticisms on books she has read and plays she has seen would fill several volumes, and she has studied them all.

"The Ashes of My Heart" was written outside Los Angeles, Cal., amid the foothills of the Sierras, where she owns a bungalow. Can you imagine, with her knowledge of such worldly ruggedness, what a wonderful atmosphere, what local color must be contained in her story? Her word painting of old Spanish missions, of sunsets in the mountains, of the kind of characters that infest these regions, and of a love theme so foreign to any we have ever followed, so astonished us when we read "The Ashes of My Heart" that we cannot say enough for it. The book is now in press, and will be on the market by Feb. 1 so we understand. We heartily recommend it to our patrons.

"HIGH JINKS" HELD UP.

Florence Hart, of the "High Jinks" chorus, let out by the company, attached the receipts, and was handed a ticket to dear old Broadway, which cleared away all legal mists.

NEW JOB FOR DEAN.

Tunis F. Dean, for many seasons business manager of the Academy of Music, Baltimore, has signed as press representative of Harry Davis' Grand Opera House, Pittsburgh.

MOROSCO TO STAR JANIS.

Following her vaudeville tour Elsie Janis will be starred in a new piece, called "Betty," by Oliver Morosco.

The initial performance will be given in Los Angeles.

MITCHELL GOES TO EUROPE.

Theodore Mitchell, of the D. W. Griffith staff, sailed for London last week, on the *S. S. Philadelphia.* Mr. Mitchell's mission is to lease a London theatre suitable for a long run of "The Birth of a Nation."

HOLBROOK BLINN TO BUILD NEW THEATRE.

New York is to have a new playhouse to be run with a policy such as opened the Princess. One act plays will be the feature.

The location will be announced in the future.

ACTORS' FUND BENEFIT.

For the Actors' Fund annual benefit, at the Forty-fourth Street Theatre, on Friday afternoon, Jan. 28, Daniel Frohman has arranged a special all star musical comedy fashion phantasy as a special feature of the entertainment. It is said to be a satirical phantasy reflecting the fads of fashion, in which the models will be represented by a dozen members of the Lambs' Club. The skit combines drama, tragedy, musical comedy with songs and music. The music composed by R. Hood Bowers, and the book and lyrics by Alexander Leftwich. The theme touches upon the fashions in dress, marriage, divorce, courtship, alimony, and the humorous tragedies of contemporary conditions worked up with futurist ideas on present-day tendencies, sanely projected upon extravagant lines.

The cast, which is now rehearsing, includes: Donald Brian, Joseph Cawthorn, Barney Bernard, Lewis J. Stone, James J. Corbett, Taylor Granville, Montague Love, George Hassel, George Mack, Claude Fleming, Harry Davenport, John Arthur, Melville Ellis, Louise Dresser, Dorothy Donnelly, Masie Gay, Marjorie Rambeau, Virginia Fox Brooks, Olive Tell, and Antoinette Walker.

The "manikins" in the millinery shop will include: Vincent Serrano, Morgan Coman, Rapley Holmes, Effingham Pinto, William Roselle, Antonio Moreno and A. Baldwin Sloane.

The act is entitled, "Dame Fashion's Demands," a fanatical phantasy for fashionable fakirs.

Other acts and special features will make the program one of the usual generous offerings at these annual events.

CAPTAIN RUPERT HUGHES.

Rupert Hughes, the playwright, has been appointed a captain in the Sixty-ninth Infantry, N. G. N. Y., by Governor Whitman, and will be assigned to Co. H, to succeed Capt. W. C. Woods, resigned. Capt. Hughes joined the National Guard as a private of Co. F., Seventh Regiment, Jan. 23, 1897. Became a first lieutenant and battalion adjutant in 1900. In 1908 he resigned and was honorably discharged.

LEON FINCH, "The Boy With a Smile,"
Is soon to appear in a new act, "A Green Woman," by Howard T. Dimick, assisted by Roscoe Sistar, and company. He is personally managed by Harry D. Moulton.

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"BUNNY" closed at the Hudson, Saturday, Jan. 15.

SAM WELLER is laid up with a bad case of *la grippe*.

ENRICO CARUSO was ill last week with that prevailing ailment, *la grippe*.

THE SHUBERTS have accepted a new play by Richard W. Tully for production.

"JANE O'DAY," Willard Mack's new play, in which Blanche Ring will star, is in rehearsal.

T. ROY BARNES became principal comedian of "Katinka," at the Forty-fourth Street Theatre, last week.

MAY BLUCHER has been engaged for the role relinquished by Barbara Schaffer in "Alone At Last," at the Shubert Theatre, New York.

"THE GREATEST NATION" will open at the Shubert Theatre, New Haven, Jan. 19. Prominent in the cast will be Mme. Yorska, recently star of the Theatre Francais, of New York.

THE ONE HUNDREDTH performance of Ethel Barrymore, in "Our Mrs. McChesney," occurred at the Lyceum, Jan. 13. In celebration of the event Miss Barrymore gave a dinner to the members of her company.

CHAS. GRAPEWIN has acquired the stage rights of "Too Many Crooks," a story now running in a New York magazine, and will shortly have it converted into a play, for an early production.

THE TUESDAY extra matinees of "The Boomerang," inaugurated by David Belasco during this month, to meet the demands for seats for this success, are proving a success. These performances are in addition to the regular Thursday and Saturday matinees.

THE TWO HUNDREDTH performance of "Hip-Hip-Hooray" will be given Tuesday, Jan. 25, at which time the one millionth ticket holder will pass through the door. Mr. Burnside is arranging some special features for this occasion.

AARON JONES, of Jones, Linick & Schaefer, was in New York last week.

THE BEN ALI THEATRE, Lexington, Ky., was burned Jan. 11. Loss $80,000.

WILL M. CRESSY has written a play, entitled "From Nowhere to Broadway."

THE QUEEN, one of West Manchester's (N. H.) motion picture theatres, was closed Jan. 6.

"YOURS MERRILY" JOHN R. ROGERS goes in advance of Gus Hill's "The Boy Scouts" Co.

FERNE ROGERS has just announced that she was married on Dec. 14, to Harold Detmold Robert.

"MARGARET SCHILLER," with Elsie Ferguson as the star, received its premier, Jan. 14, at the Apollo, Atlantic City, N. J.

"HER PRICE," which recently closed in Rochester, N. Y., is to open under new management.

CLARA JOEL is playing in "The Eternal Magdalene," at the Majestic, Jersey City, this week.

MRS. PATRICK CAMPBELL closes her tour the first week in February, to begin rehearsals in a new play, as yet unnamed.

THIS is the last week of E. H. Sothern, in "David Garrick," at the Booth. He opens Jan. 24 in Boston.

THEODORE KOSLOFF will stage a special ballet for "Robinson Crusoe Jr." at the Winter Garden.

THE EAGLE THEATRE, the latest motion picture house in Manchester, N. H., opened Jan. 10. This house will feature Triangle and other high class films. Management J. F. Charbonneau.

MAYO BRADFIELD, who has taken the business management of "The Broken Rosary" company, was in Kansas City, Mo., last week, and reported that business was picking up with his attraction, which is headed South.

PEGGY O'NEIL, of "Peg o' My Heart" fame, has refused four offers to go into the movies, during the past week. She will sail for London on the *Rotterdam*, and will return as leading lady in one of the biggest dramatic successes now running in London.

ALICE PUTNAM has been added to the cast of "The Co-respondent," the new play by Alice Leal Pollock and Rita Weiman, which will have its out-of-town *premiere* the last week in January. The play is now in rehearsal, under the direction of Edward Elsner.

AMONG the notables who are spending the Winter months at Coronado, Cal., are: Upton Sinclair, the novelist; George Broadhurst, Maximilian Foster, and Chevalier Edward Brooks Rowe, the tenor, and Mme. Augette Foret, the soprano, who gave a recent recital of French songs at the Hotel Del Coronado.

WHEN YOU are concentrating your thoughts, concentrate them on a pitiful attempt of a "critic," the president himself, to burlesque the title of a genuine song hit in one of his reviews of a burlesque show. Funny what a lot of difference advertising makes.

THE SPECIAL "Treasure Island" Co. which Charles Hopkins sends on tour this week, opens its season in Columbus, O., Jan. 20, for a three-day engagement, after which it will play a week in each of the following cities, Cincinnati, Indianapolis, Pittsburgh, Washington, Baltimore, Toronto, Montreal and Providence.

JESSE L. LASKY has returned to New York.

JAMES DECKER will go in advance of "A World of Pleasure."

SIDNEY BOOTH has signed for "Jane O'Day of Broadway."

ALMA HANLON has been engaged by the Wm. Fox Film Corporation.

THE SHUBERTS are organizing another "Hobson's Choice" Co. for the road.

LAWRENCE D'ORSAY will be with "Robinson Crusoe Jr." at the Winter Garden.

CORENE UZZELL will pose for the Mirror Film, Inc., in the new Nat C. Goodwin feature.

CHAS. BRYAN, an old actor, was sent to the Island, Jan. 12, on a charge of vagrancy.

JOHN J. DONNELLY has been engaged as manager of William Hodge in his new play, "Fixing Sister."

THE BILTMORE THEATRE CORP. was incorporated Jan. 14, at Albany, N. Y., for $20,000, by Sol. Sholes, Harold S. Budner and C. W. Moffatt.

THE SQUARE FILM CO., INC., was incorporated Jan. 14, at Albany, N. Y., for $10,000, by P. Lindsey, Margaret Harmon and H. B. Nedham.

"SEE AMERICA FIRST," a musical play by Lawson Riggs and Cole Porter, is rehearsing at the Princess, New York. Elizabeth Marbury stands sponsor for it.

EVAN WILLIAMS, the famous Welch tenor, gave a fine concert at the Casino Auditorium, Scranton, Pa., evening of Jan. 11. It was a financial success.

MAUDE FAY, a California prima donna, late of the Royal Munich Opera House, returned to America last week to join the Chicago Opera Co.

BOWERS, WALTERS and CROOKER go with Al Jolson's "Robinson Crusoe Jr." Co., to play parts and introduce their specialty.

"IN COLD TYPE," a newspaper play by Thos. T. Hoyne, was given its initial stage production Jan. 14 at Harmanus Bleecker Hall, Albany, N. Y.

PERFORMANCES of E. H. Sothern, in "David Garrick," at the Booth Theatre, now begin at 8.30 instead of 8.15, as formerly. The matinee performances begin at 2.30 instead of 2.15. The change was made Jan. 13.

JOHNNY MACK, proprietor of the White House, Albany, N. Y., and brother of Mrs. Phil Nash, and uncle of Florence and Mary Nash, died Jan. 12, at his sister's home in the Seminole Apartment, New York.

JULIUS HOPP is no longer connected with Emanuel Reicher in the American People's Theatre.

Last week he entered suit for $400 against Reicher, but as yet no papers have been served.

BEGINNING Jan. 13, "Hobson's Choice" began playing a Thursday matinee, at the Comedy Theatre, regularly each week. This will be three matinees a week for this comedy, the others occuring on Tuesdays and Saturdays.

EMMETT CORRIGAN sailed from Miami, Fla., last week, in a seventy foot schooner, with Frank Powell, his director, and Gerda Holmes, his leading lady, to do sea scenes of Richard Le Gallienne's "The Chain Invisible," while *en route* to the Bahamas. The entire trip to the islands will be made in the sailing vessel.

DOES "SENSATIONAL POLICY" PAY.

FATE OF HEADLINERS OFFERED AT McVICKER'S, CHICAGO, INCLUDING EVERYTHING FROM PRIZE FIGHTER TO EX-CONVICT, DISPROVES OLD THEORY.

CHICAGO, Jan. 15.

For some weeks Jones, Linick & Schaefer have maintained a "freak headliner" policy for McVicker's Theatre, this city, but the net result is so discouraging that it is not likely that the policy of topping bills with people who are not performers will be continued.

When Captain George Wellington Streeter forced war news into the background, coming to the limelight because of his defiance of the Sunday closing law, Frank Q. Doyle picked him for headline honors at the above-mentioned theatre. Ralph Ketterlinn, Jones, Linick & Schaefer's handy press agent, wrote a monologue for the dauntless captain, and everything looked like a million dollars. Part of the act consisted of moving pictures. This part went off all right, but when the captain reached his monologue he forgot it, and though his wife came on the stage attired in her best to help things out somewhat, the result was one of the worst vaudeville acts ever offered in local circles.

For week of Jan. 3, Oney Fred Sweet, a feature writer for a Sunday newspaper, was offered. Like most people who do not make theatricals their regular business, he concluded that vaudeville acting consisted in cracking gags like "Why does a chicken cross the road?" which he proceeded to do. When he came on in the various costumes he wore while chanting feature stories, many people in the audience thought it was amateur night.

But the best (or worst) sensation of all was reserved for the week of Jan. 10 (this week). Barney Bertsche, who, as one daily paper aptly stated, "gave up a brilliant career to become a journalist and an actor," was picked to do headline honors. Barney, it is claimed, was recently released from the State penitentiary because of information which enabled the State's attorney to score a conviction against a prominent police official. His confessions, published in an afternoon newspaper, showed him to be such an all around bad boy that Frank Q. Doyle saw in him a headliner even more sensational than Capt. Streeter. It is said that Barney is getting seven hundred dollars per week (Jones, Linick & Schaefer have only one week to offer him, apparently) for telling little boys to be good, from the footlights. One critic said Barney had quit the big time (penitentiary) to appear on the small time.

No tonic influence on the box office could be noticed because of Barney's presence. Outside of the fact that he kept two acts out of a job (the one that should have headlined and the one that should have opened the bill) there was nothing extraordinary about him, except his record as a crook. The explosion of this last gas bomb is likely to rid McVicker's of "freak headliners" for some time to come.

One amusing detail of "freak headlining" is found in the fact that most people in this classification have run counter to the law while working at McVickers. Some moving picture people filed suit against Captain Streeter for the recovery of $1,000 (serving notice at Jones, Linick & Schaefer's main office) while he honored McVicker's bill with his presence, and Judge Landis, of the Federal Court, has restrained Jones, Linick & Schaefer from paying Bertsche's salary until $2,000 (secured by Bertsche in "another transaction") is accounted for.

Battling Nelson, a has-been prize fighter, was the only "freak" attraction secured for McVicker's, who managed to play out the week without making a fool of himself.

GRACE NILE WAS FIRST.

Few have given credit to Grace Dunbar Nile for creating the role of Betty Hastings, in which Osa Waldrop made her vaudeville debut in the John B. Hymer act, "Petticoats," at the Colonial, week of Dec. 13.

Miss Nile was the first to play the part, when the act "broke in," at Perth Amboy, N. J., Oct. 18, last, when it was billed as "Sick-a-Bed," and later appeared in it at the Flatbush Theatre, in Brooklyn, under the title of "All's Fair in Love."

Miss Waldrop then got the sketch for a few weeks, but it was handed back to Miss Nile to continue it, she scoring a decided success at the Prospect, Brooklyn, in it, last week, assisted by Ruth Hart, Carol Ralston and Paul Stanton, the latter having replaced Edward Langford as the doctor.

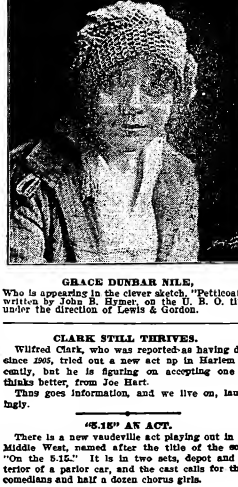
The act is booked till the end of June, direction of Lewis and Gordon.

B. D. BERG BRANCHING OUT.

SUCCESSFUL PRODUCER OF GIRL ACTS IN LARGER OFFICES.

B. D. Berg, called "the Ziegfeld of vaudeville," because of his wonderful success producing girl acts, the beauty of his girls and their costuming, is branching out and is preparing to do bigger things in the line of producing. He has taken greatly enlarged offices on the eighth floor of the Fitzgerald Building, and Harry Carroll and Ray Goetz, two of the best known music and lyric writers in the country, will be associated with him. One room will be used as a music room, devoted to the composers exclusively, and for rehearsals. Mr. Berg's private office will also be located there.

Mr. Berg has just booked his latest girl act, "The Maids of the Movies;" lyrics and music by Joe Goodwin; book by N. T. Granland, over the Western vaudeville time, where his other two successes, "Five Beauties and a Spot" and "The College Girls" are now playing so successfully. The act was booked by the Simon Agency, upon Mr. Berg's reputation alone. Berg has several other acts in process of construction, and is surrounding himself with well known players in musical comedy to add strength to his casts.



GRACE DUNBAR NILE,
Who is appearing in the clever sketch, "Petticoats," written by John B. Hymer, on the U. B. O. time, under the direction of Lewis & Gordon.

CLARK STILL THRIVES.

Wilfred Clark, who was reported as having died since 1905, tried out a new act up in Harlem recently, but he is figuring on accepting one he thinks better, from Joe Hart.

Thus goes information, and we live on, laughingly.

"3.15" AN ACT.

There is a new vaudeville act playing out in the Middle West, named after the title of the song, "On the 3.15." It is in two acts, depot and interior of a parlor car, and the cast calls for three comedians and half a dozen chorus girls.

CASEY'S BIG YEAR.

E. K. Nadel, manager of the producing department of the Pat Casey Agency, in the Putnam Building, says that 1915 proved the biggest year the concern has had in many seasons.

EMPRESS, MILWAUKEE, CLOSED.

MILWAUKEE, Wis., Jan. 18.—The Empress closed Jan. 12, after two and a half weeks of Association vaudeville. The business was the poorest ever experienced by a local theatre. It is estimated that the loss was $3,000 in that short period. A howling blizzard and a big drop in temperature may have hurried the closing. All acts on the last bill were paid in full, although there was a delay, and players were forced to wait until almost midnight to get their money.

The Empress will reopen next Sunday, with a melodramatic stock. Olive Eaton, formerly a great stock favorite at the Alhambra, will head the company. She went to Chicago last week to engage the people.

The Empress was formerly the Sullivan-Considine house here. It has had a checkered career. Almost every sort of amusement has been tried there without success. Henry Goldenburg, the manager, might have tried stock burlesque again but it is said that he recently acquired an interest in the Columbia wheel, which prohibited this course.

The association vaudeville was booked by Eddie Shayne. It was viewed here as average shows, although it was regretted that so many repeaters came here—acts which had formerly been seen at the Crystal, booked by Frank Q. Doyle.

YOUTHFUL HARRY LE CLAIR.

Harry Le Clair, who is known as the burlesque suffragette, was one of the "old timers" who appeared for the M. B. Leavitt benefit Tuesday afternoon, Jan. 11, and the hearty reception accorded him must have warmed the cockles of his heart.

Old timer, indeed! Suppose it did take us back fifteen or twenty years, Mr. Le Clair's "Hamlet and Ophelia" was just as cleverly done on the above date as when he first did it, and surely it was as well received.

JONES IN NEW YORK.

Aaron Jones, of the Jones, Linick & Schaefer offices, was in town last week, returning to Chicago last Saturday, Jan. 15.

Many rumors were current as to his visit, but nothing definite was announced.

A POLI VALET.

Manager Fred G. Berger, of Poli's, with a view to his patrons being properly taken care of, has added to his force the faithful valet of the late Columbia Theatre—"George"—and now George will be seen doing his faithful old times that were appreciated by the Columbia patrons.

EVA AGAIN LOSES HER "FORD."

Eva Tanguay, who sometime ago let out husband Johnny Ford, as her musical director, saying that she didn't want any "Fords" hanging around, has again "fired him out of a job."

The tale goes that she gave him his customary two weeks notice.

A COINCIDENCE.

Something unusually odd on the bill at the Prospect, Brooklyn, last week, was that Sammy Lee, of Norton and Lee, is the brother of Lee, of Hoey and Lee, while Hoey, the latter's partner, is an ex-husband of Ruby Norton, Sammy's partner.

"SONG OF SONGS" FOR VAUDEVILLE.

Edward Sheldon's play, "The Song of Songs," has been condensed for vaudeville, and will be seen at the Colonial the latter part of this month. Tom Wise will be featured.

ARDELL'S DIP IN VAUDEVILLE.

Franklyn Ardell, who was replaced by T. Roy Barnes in "Katinka," and who was to open in vaudeville, is confined to his bed with a slight cold.

MORLEY WEDS.

Victor Morley, who is playing a vaudeville engagement on the Coast, was secretly married to his leading lady, Carol Tarson, in Oakland. The news leaked out last week.

FULGORA AGAIN.

Bob Fulgora is contemplating a return to vaudeville, and is now arranging a tour with a new act.

ST. DENIS AT PALACE.

Ruth St. Denis will be one of the feature attractions at the Palace for week of Jan. 24.

WHITE RATS MAKE CHANGES.

GREAT OVATION FOR MOUNTFORD.

NEW SET OF BY-LAWS.

At a most enthusiastic meeting on Jan. 11, the largest in the history of the order, and which lasted until 5 A. M., when all the participants were exhausted, compelling adjournment, the White Rats Actors' Union, under the guidance of Harry Mountford, put into effect several important features of a new constitution and by-laws, which make the routine of the order more workable than heretofore. At the adjournment the gathering roundly cheered the great little organizer and carried him about on their shoulders. Despite the objections of some obstructionists, Mr. Mountford had carried all of his points.

The clubhouse feature of the White Rats has been made a distinct part, and the new rule enables an actor to be a member of the organization without paying anything towards the maintenance of the club, that part being supported entirely by those who wish to make use of the advantages offered by the clubhouse. A member out of town may therefore be merely a member of the organization, which pays rent to the club for its meeting room and offices.

The ladies of the order will have a vote and a voice in the deliberations, as they will be admitted to meetings after the initiations are over.

Action on other matters will be taken at subsequent meetings.

THE LEAVITT BENEFIT.

The M. B. Leavitt benefit, which occurred Tuesday afternoon, Jan. 11, was notable for the number of well known players and performers, in all branches, who appeared. The list included: Julius P. Witmark, Fred Niblo, Dan Collyer, Tom Lewis, Frank Dumont, Jack Wilson, George Wilson, James J. Armstrong, George Mert, Harry Le Clair, Margaret and Helen Whittaker, Tom Ryck and Wally, Konkright and Dunn, Lewis and Mazetti, Lillian Thurgate Backus, Wm. F. Cody (Buffalo Bill), John W. Ransone, Josephine Sabel, Jessie Bruce, Imogene Comer, Will Oakland and company in "A Night at the Club;" Harry Braham, "The Girl from Milwaukee," a sketch entitled "When Mr. Shakespeare Came to Gotham," and many others.

ANOTHER RAT VICTORY.

Morris, the Hebrew dialect comedian, won his cancel case through the White Rats, and received his salary through the efforts of Geoffrey Whalen, the Deputy Organizer of the White Rats of New England. Morris was cancelled after the performance at the Central Square, Lynn, after doing one show. This has occurred quite frequently at the various theatres in New England of late, but the White Rats have won every case.

AFTER MANY YEARS.

A curious coincident developed with the death of Morris Cronin, at Washington, D. C., Jan. 8. During his engagement at Washington, Mr. Cronin received a letter from Dr. Metzerott, of 1010 F Street, expressing pleasure of having seen his performance, and calling his attention to the fact, that Mr. Cronin, in 1894, had been under treatment for some nasal trouble, at Dr. Haile's Clinic, in Vienna, Austria, where Dr. Metzerott, with Drs. Cunningham and Keeney were then studying medicine. Dr. Metzerott also asked if he could be of any service to Mr. Cronin while he was in Washington. A few days later Mr. Cronin was taken ill with pneumonia. Dr. Metzerott was called in and attended him until he died.

THREE SHOWS AT SPRECKLES'.

Hippodrome vaudeville has done so well at the Spreckles Theatre, in San Diego, Cal., that resident Manager Walter Smith has been compelled to add two more matinees. This makes "three shows daily" at the "Spreck."

ANOTHER GUN IS FIRED.

The following is a copy of a notice to M. Meyerfeld Jr., which we are informed was posted on the call board of the Orpheum Theatre, in San Francisco:

"The White Rats are requesting their members, when attending rehearsals at any theatre, to intimidate other artists to join the White Rats organization. So far as this theatre is concerned, we expect the artist to attend strictly to the business called for by his or her contract, and not to use this theatre or stage except for the performance of such contract. You will see that all White Rats' argument or propaganda is kept out of this theatre. Please post this at a point where it will surely be seen by all artists immediately upon their appearance, and at rehearsal. You will also report to me any violation of this. Yours truly

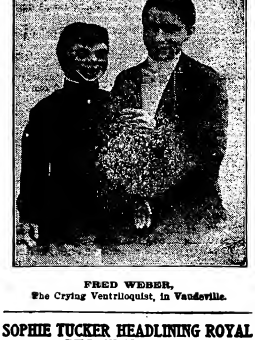
"(Signed) MARTIN BECK."

MIKE DONLIN A MANAGER.

Once a ball player, then an actor, now a manager, all these titles have been wished on Mike Donlin, former captain of the New York Giants.

Mike is to take hold of the Empire Theatre, in Paterson, and is to install a policy of vaudeville and feature motion pictures. The house, in its ten years of existence, has had quite a career. Burlesque, stock, vaudeville, musical comedy and straight motion pictures have been given at different times.

The house is announced to open in about two weeks.



FRED WEBER,
The Crying Ventriloquist, in Vaudeville.

SOPHIE TUCKER HEADLINING ROYAL BILL THIS WEEK.

Fully recovered from her illness that caused her to cancel a week at the Palace, Sophie Tucker, vaudeville's "Empress of Song," is the feature at the Royal this week.

Vaudeville's Funniest Knockabout Comedians
MENNETTI & SIDELLI
AGILE ENVOYS FROM SUNLAND

BLANCHE RING
Management OLIVER MOROSCO

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

FENIMORE COOPER
TOWNE
In his Farce, "SPILLING THE BEANS"
With MADELEINE GREGG and GEORGE RICHARDS
DIRECTION OF ALF T. WILTON.

VANHOVEN
THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN
FARM, MASONVILLE, N. Y.

THE NEW SONG.

BROADWAY GETS HIT.

Statistics show that a new song is written every twenty minutes, which means a total of 26,280 songs in a year. This is a fact that can be easily verified. Now, out of these 26,280 songs, not more than thirty or forty become popular enough to be classed as "hits." So the man that writes a real hit has got to be some clever fellow, and deserves a lot of praise. In this connection we do not hesitate to praise the two clever boys, Billy Tracey and Nat Vincent, who have just given the Broadway Music Corporation (Will Von Tilzer) a song entitled "Give a Little Credit to Your Dad," that is so wonderfully natural in expression and blended to a melody that is so singable that a child of three years cannot help remembering it after the first hearing. There have been a number of great songs published during the past year that were spontaneous hits, but we do not recall any song in many years that has struck us so forcibly as hearing the earmarks of a sensational, sure-fire hit as "Give a Little Credit to Your Dad." After reading the lines of this little "classic" you are tempted to say, how easy it must have been to write it, and it was. The boys admit it was. They say it was a natural inspiration; they could not help writing it. They wrote it in less than twenty minutes, and not a word of the original lyric has been changed.

True, there have been "father" songs written before, but if you remember, they have all been inclined to get comedy out of the old man. In other words, they have never given him the just praise and credit due him as a hard working, home loving husband and parent. "Give a Little Credit to Your Dad" does just what its title suggests.

It is the first real ballad that has ever been written about the bread-winner of the family. The author, Billy Tracey, has a world wide reputation for writing a lyric with a heart interest punch, and in writing this "dad" song, he has certainly lived up to his reputation.

The composer, Nat Vincent, by no means a new comer, having written a great many very successful songs, has, in this number, put his best efforts, and the result is a tuneful, catchy melody that you will soon find yourself whistling as you walk along the street. There is an old saying in music circles, *i. e.*, "Rags may come and rags may go, but a good ballad lives forever," and unless we miss our guess, "Give a Little Credit to Your Dad" will be one of those eternal ballad hits.

It has been done before on worthy occasions, and otherwise, but we think in this instance we are devoting space to print a chorus that is more than worthy of all the consideration we can give it, and after you have read it, you will agree with us.

Why don't you say a word for poor old father,
I know that he'd do just as much for you.
Overlook what faults he might have had,
Keep right on praising mother,
But remember there's another,
And give a little credit to your dad.

GARA ZORA
THE DANCING SENSATION

BILLY HALL AND CO.
Presenting "MATRIMONIAL TROUBLES."

EVELYN CUNNINGHAM
DAINTY CHARACTER COMEDIENNE

Jas. B.—DONOVAN and LEE—Marie
King of Ireland The Little Beauty
Orpheum and United Time.

HARRY MASON & CO.
In "GET THE MONEY,"
S. & C. TIME.

ARTHUR MAYER
GERMAN COMEDIAN
JACOBS & JERMON

LONDON LETTER

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.
Clipper Bureau, 5 South Square, Gray's Inn.

JAN. 8.

CHRISTMAS SHOWS STILL DOING WELL.

Managers running Christmas shows still declare that business is booming. Both Drury Lane and the London Hippodrome claim records. How Lena Ashwell's adventure is panning out, on the commercial side, I know not. But for the most part the critics own that they are disappointed in "The Starlight Express."

Algernon Blackwood is one of our best known writers of fantastic novels. The play, in which he had the collaboration of Violet Pearn, is not an adaptation of any novel, but it employs characters that run through many of them. Blackwood's difficulty seems to have been to pervade the theatre with the sense of the supernatural. Frankly, his effort is a little boring and unintelligible at times. Good acting and a beautiful stage setting help much, and everybody wishes Miss Ashwell good luck.

The important characters in "The Starlight Express," are an author, his wife and children, who live for economy's sake in an Alpine village with other people of the shabby genteel order. Care and work have induced a state of nervous irritation all round. But the children, wandering in the forest, are admitted to the community of the fairies, and introduced to a cave which is stored with star dust. They contrive to scatter this dust over their friends and relations, and it brings about a desire to be sympathetic and helpful all round. Blackwood's fanciful phrase for the people who are at cross purposes, is that they are "wumbled," and when the children have accomplished their miraculous work everybody is said to be "unwumbled."

BERNHARDT'S SUCCESS.

Sarah Bernhardt reached town according to contract on Saturday, in fine health apparently, and rehearsed on Sunday for four hours. She had a tremendous reception when she opened at the Coliseum next day, in "Les Cathedrales." This is a gloomy affair, in which Sarah and a number of other actresses, dressed as nuns, represent a series of continental cathedrals, and speak pieces deploring their destruction, and reproaching the Germans. Meanwhile, a vast choir, which had been recruited at the Coliseum for the recent production of Russia, sings appropriately. Sarah says of the war: "It will abolish the modern 'problem play.' People will emerge from the crisis with a nobility of soul which will demand for their recreation at the theatre plays of a classical or patriotic nature; and good, healthy productions in pure farce." After the Coliseum engagement, Madam Bernhardt will visit a number of prominent cities.

THE YEAR'S PRODUCTIONS.

During the year 1915 there were one hundred and eleven plays produced in London, classified as follows: Plays of two or more acts, forty-seven; musical plays, five; pantomimes, three; one act plays, fourteen; revivals of plays of two or more acts, thirty-three; Shakespeare's plays, three; revues (other than in vaudeville), six.

Thirteen of the year's new plays were of American origin, namely: "Excuse Me," Garrick Theatre, thirty-four performances; "He Didn't Want to Do It," Prince of Wales' Theatre, fifty-six performances; "Seven Days," New Theatre, sixteen performances; "Three Spoonfuls," Criterion Theatre, forty-one performances; "The Argyle Case," Strand Theatre, twenty-eight performances; "On Trial," Lyric Theatre, one hundred and seventy-five performances; "The Day Before the Day." St. James Theatre, nineteen performances; "Mr. and Mrs. Ponsonby," Comedy Theatre, eight performances; "Kick In," Vaudeville Theatre, one hundred and twenty-eight performances; "The Dummy," Prince of Wales' Theatre, thirty performances; "Romance," Duke of York's Theatre, still running at the Globe, with an aggregate on Dec. 31, of ninety-six performances; "Stop Thief," at the New Theatre, still running at the Prince of Wales Theatre, with an aggregate on Dec. 31, of ninety-eight performances, and "The Only Girl," at the Apollo, one hundred and seven performances. "Peg o' My Heart" was produced in the Autumn of 1914, and is still running, with an aggregate on Dec. 31, of five hundred and twenty performances.

"VIVIEN" SEEMS A SUCCESS.

Robert Courtneidge's production of "Vivien," book by Max Pemberton and Arthur Wimperis, music by Herman Finck and Howard Talbot, at the Prince of Wales' Theatre, Birmingham, seems to be a success, and the piece will succeed the season of opera in English at the Shaftesbury Theatre. The authors have made an ingenious contortion of the Faust legend, with a smart American fellow as the devil, known as Lucifer D. Nation. The elderly Countess of Frayle, being very much in love with her ward, Dick Bassett, sells his soul, not hers, to the devil in return for being made young, beautiful and fascinating. How she is to effect a delivery of the goods does not transpire. But the story goes ahead. The white haired dame becomes a luscious charmer, Dick is slowly but surely lured to his ruin, and Dick's sweetheart is heartbroken. At the last moment Lady Frayle relents and restores the proper balance.

BASIL HALLAM (Gilbert the Filbert) writes from the seat of war that he is having a gorgeously exciting time.

"CHARLEY'S AUNT" attracted no fewer than 20,000 people to the London Opera House during the first week of the run.

MATHESON LANG will revive "Mr. Wu" at the Strand Theatre to-night.

HARRY TATE says revue is a great thing for variety performers. Formerly, if their act was a failure, it was just a failure. Now the artist gets five chances, in a revue, where he got one in a variety show.

MONDAY NIGHT sees Oswald Stoll in full control of the Alhambra, with Genee for his star.

MABEL RUSSELL is now the leading lady of "Samples," at the Playhouse.

ALBERT DE COURVILLE has taken the advice of the critics to heart, and promptly set about improving the comic scenes in "Joyland," at the Hippodrome.

RECENTLY the Savoy Theatre, Glasgow, was sold for $125,000.

IT WAS at the Empire, Cardiff, that Oswald Stoll made his first bid for important management, after he emerged from the maternal nest, the Parthenon, Liverpool, and it was the nucleus of the first circuit. At the time of the split it passed over to the Moss Empires. It has been rebuilt on heroic lines, reopened at Christmas.

OLYMPIA, Liverpool, a Moss hall, has been made into a circus for the Christmas season—the only important circus show in the country just now. No horses are carried, and the performers mostly English.

HARRY BURNS, the agent, formerly Helen Charles husband, is to be married again, to Perl Pett, a niece of Walter De Frece.

CHARLES COBORN, the veteran comic singer, advertises himself as the "most boycotted man in the profession." He points out that although he is an artist of recognized distinction—he originated "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo"— it is twenty years since he appeared at the Empire, the Alhambra, or the Palace. Charles has the reputation of being argumentative.

IRENE MILLER, lately in from America, is now doing twenty weeks' Moss time.

MURPAYNE, the xylophone king, just in on the *St. Paul*, says America is overrun by artists and the conditions are bad.

CHARLIE CHAPLIN'S latest distinction in the land of his birth is to have been denounced at the City Temple—where the sensational sermons come from. Said the Rev. Pomeroy: "It is not nice to think that historians of the future will recall that to a large bulk of the British people in this time of indescribable calamity and suffering, the real hero is not a preacher, or a writer, or a soldier, or a thinker. The real hero, imitated by the children in the streets and adored by grown up people is—one Chaplin, a clown."

THERE is feverish activity on the part of the Birmingham police, in respect of indecent posters, motion pictures and vaudeville sketches.

BUSINESS is reported good from half a dozen revue houses in Paris, and the Alhambra has reopened.

A. SCRANTON, the Manchester agent, reminds us that he spent much of his early life in the States, with W. C. Coles' Circus, with Holman's English Opera Co., and with "A Trip to Chinatown."

MARIE LLOYD, lately tried an aeroplane flight.

WISH WYNNE is on her way to South Africa.

PHYLLIS BEDELLS does not, after all, renew her Empire contract. She has been there nearly ten years, practically all her professional life, but she left on Friday last. She may come to America.

LYDIA KYASHT returns to the London Coliseum early in February, in a ballet which Gouden is arranging for her.

PAULINE CHASE, who is now Mrs. Drummond, spent Christmas with her husband, who was lately treated for appendicitis, at the South of France.

TENTATIVE REHEARSALS of "Stop! Look! and Listen!" have begun at the Empire. It is to be called here "Follow the Crowd!" and is to have a brand new English book by Arthur Wimperis and Hartley Carrick. Ethel Levey, Joe Coyne, Fay Compton and Robert Hale are to play important roles.

FRED TERRY and JULIA NEILSON have given up the Strand Theatre, and Matheson Lang has entered into possession, with "Shylock."

LEONARD BOYNE is going into variety with a short version of "Irish Assurance."

THERE WAS all the material for a row at the meeting of the Tivoli shareholders, but the directors defeated a motion for the liquidation of the business and faithfully promised to raise the necessary money for the re-building of the hall.

ADAM ALEXANDER, an old time actor, eighty-two years of age, sixty-two years on the stage, was knocked down and killed by a street car at Brixton.

IT IS DECLARED of Richard Burbidge, the great business head of Harrod's department store, who has just been made a knight, that he has never been inside a theatre.

JAMES BLAKELEY, the comedian, who died lately, left a fortune of nearly $30,000.

MOST of the big film firms have contributed to the "England prepared" pictures of military and naval life, aeroplane and submarine work, in warfare, taken at close quarters, but Charles Urban is responsible for the arrangement of the show, under official sanction. It is proper that these most remarkable pictures should come to the Empire, where, in fact, the first Cinematograph show was put on, twenty years ago, by Trewey, the juggler, representing his friend Lumiere, of Paris.

BUTT POSTPONES OPENING.

After negotiating for the English rights for "Alone at Last," the Viennese operetta, at the Shubert Theatre, Alfred Butt has decided to postpone the London production of the operetta, due to the anti-German feeling in England.

TWENTY-FIVE YEARS AGO.

J. K. EMMETT paid $5,000 for his prize St. Bernard, "Plinlemmon."

BERT SWOR was at the Comique, Denver, Colo.

MINNIE PALMER stared in "A Mile a Minute."

NEW PLAYS: "Nerves," "Her Father," "An Irishman's Love," "The Little Countess."

BOB FITZSIMMONS defeated Jack Dempsey in thirteen rounds, at New Orleans.

MARK MURPHY and SAM J. RYAN announced their tour in "O'Dowd's Neighbors."

JIM SHEEDY, just over la grippe; Benny Piermont nursing hay fever, and Billy Atwell, with a hump on his back from getting thumped by one Owens, are how things ill like were at 1440 last week.

MANAGERS FIGHT AGAINST WAR TAX.

MANY HOUSES HAVE BEEN FORCED TO CLOSE.

TAX A BURDEN AND HARDSHIP TO MANAGERS THROUGHOUT COUNTRY.

Under the leadership of the United Managers' Protectiva Association, a vigorona fight is being waged for the repeal of the theatre war tax. Protests by the hundred are pouring in on Congress, and each member of Congress is being constantly reminded that voters in his own district are vitally interested in the tax discrimination against theatrical enterprises.

The members of Congress are being made to see the discrimination, and also the fact that their constituents, too, see and feel it.

Under the war tax, the owners and managers of theatres are specially signalled ont for heavy tax burdens. The general war tax is supposed to be on luxnries, and the tax passed on to the consumer, and not borne by the business. The man who purchases the wines, liquors, patent medicines and the like, or who makes a long distance telephone call, or sends a telegram or buys a sleeping car ticket, is the one who pays the tax. In the case of the theatre, though, the tax is directly on the management, and the only other persons on whom part of it can fall are the employees of the house. Taxing a theatre is not taxing a luxury. It may be a luxury to attand a theatre, but it is certainly no luxury to run one.

Organized labor has felt the harmful effect of the theatre tax. Many houses have closed, and others have been converted to non-dramatic purposes, with the consequent loss of employment by stage hands, carpenters, property men, electricians, musicians and others allied with amusement enterprises.

More than fifteen hundred separate locals of organised labor, representing many thousands of active voters, and in several instances, city and State labor councils have made the fight against the theatre tax their own, and have instructed their secretaries to report to their members how congressmen from their State stand on the theatre war tax question, and the members of Congress notified of this.

The new war tax bill will probably be reported in February, and both the theatre managers and organized labor connected with the theatres are confident that the new law will saddle no more unfair burdens on theatrical enterprises.

"UNCLE TOM'S CABIN" PLEASES SOUTHERNERS.

SALISBURY, Jan. 14.—This will, indeed, be good news to William Kibble, Leon Washburn, C. B. Harmonnt, Earl Burgess and the many other "Uncle Tom's Cabin" managers who have looked with longing eyes on the South, but who have never dared to take the good old play below the Mason and Dixon line. "Uncle Tom's Cabin" was played here, in the Colonial Theatre, this evening, and will be repeated to-morrow night, and the audience that packed the theatre liked the play. It was the first time that a majority of those present had ever seen it presented, and as the manager forgot to mention the number of acts in the version he was putting on, the audience thought it was all over after the sale of Tom and started to leave.

AL. H. WOODS GETS DOLLY SISTERS.

Last Friday, Jan. 14, Al. H. Woods, who is becoming quite active of late signing stars, announced that he has placed the Dolly Sisters under contract to appear in a new farce, called "The Stolen Honeymoon."

The sisters only recently revived their contract with F. Ziegfeld Jr. to appear as principal members of the new "Midnight Frolic," but this contract is only for a short time.

IRENE FRANKLIN TO QUIT.

Irene Franklin, with husband, Burton Greene, will leave the "Within the Loop" Show in two weeks, when the latest Shubert production will end its Chicago engagement.

On their return to New York they will begin rehearsals in a new comedy, by George V. Hobart, in which they will be the feature.

FILE DIVORCES.

Harry Gilbert, the vaudeville performer, filed suit for divorce against Pauline Gilbert, but proof that women seek marital relief from men as frequently as men do from women is found in the fact that Maude E. Maley, of "Within the Loop" Co., took the same steps against Dan Maley, of "The Doughnut Hunters." Leon A. Berezniak represented both complainants.

AMERICAN HOSPITAL NOTES.

LEW MILLER, of the Ideal Musical Comedy Company, who was a patient of Dr. Thorek's, at the American Hospital, has been sent to his home in California by kind and solicitous friends.

GRACE KEELER, of Puss Puss Co., who was operated upon a few weeks ago, is again with the company.

JACK WILLARD is another one of Dr. Thorek's patients who has made good progress, and is convalescing at the Bradford Hotel, Chicago.

CHARLES WARREN is improving daily.

EDDIE WEEKLY is having a long, hard siege of it, but will win out in the end.

JENNIE CURRY, a daughter of Walter Meakin, is a patient at the American Hospital, where she was subjected to a serious operation at the hands of Dr. Thorek. The doctor predicts an uninterrupted recovery.

MOLLIE FULLER, of Hallen and Fuller, playing the Majestic Theatre, has been under the care of Dr. Thorek, for asthma, and is improving.

MALLOY-CORINNE PLAYERS.

This company, headed by Dan Malloy and Hazel Corinne, opened its second season of stock Dec. 27, at the Beaver Theatre, Toronto, Can.

Seldom has this cozy little theatre held a throng such as welcomed these Canadian favorites "back home." Although almost a year has passed since their last engagement here, thunderous applause and floral offerings proved that Toronto had not forgotten. The opening bill was O. E. Wee's "Nell o' the Hills," and it proved a happy selection.

Roster: W. L. Joy, proprietor and manager; Herbert N. Birchell, business manager; Dan Malloy, David Stanwood, Eugene Larue, Frank Priestland, W. W. Richards, John J. Finn, Warner Rose, Hazel Corinne, Elinor French, May Eyre and Ethel Hyson.

GOLDSTEINS PLAN NEW THEATRE.

Goldstein Bros.' Amusement Co., of Springfield, Mass., submitted plans last week for their new theatre on Church Street, to the people of Westfield, at a public meeting held in the Town Hall, Jan. 10.

A survey was also made for a theatre on Elms Street, Westfield, the option on the property being held by out-of-town people.

SPRINGFIELD ELKS RECEIVE.

The informal reception to members of the Springfield (Mass.) Lodge of Elks, was held in the new home on State Street, that city, Jan. 11. Following the meeting a general good time was enjoyed until well into the next day. Five hundred members attended.

"GRUBSTAKES" SCORES.

The Jane O'Roark Players so successfully scored with their presentation of Austin Adams' new play, "Grubstakes," week of Jan. 2, that it was repeated week of 9.

It was enthusiastically received during the run, and Adams was heaped with congratulations.

WOODWARD AFTER THEATRE.

O. D. Woodward was in Kansas City (Mo.) last week, seeking a theatre to install stock in the near future. He prefers the Willis Wood, but feature pictures seem to have the call there.

FOUND FLORIDA DULL.

Bruce and Helene Rinaldo, formerly with the Savage Company, took a jaunt to Florida, but found things so uninteresting and business so poor for the company they joined, that they are hotfooting it back to Chicago and New York.

CASTLES' LAST.

Mr. and Mrs. Vernon Castle will give their final public appearance at the Hippodrome next Sunday evening, Jan. 22.

FROM SANGER & JORDAN.

"THE BLINDNESS OF VIRTUE" is offered week ending Jan. 22, at the Orpheum, Reading, Pa., where the Nathan Appell Stock Co. has started what looks like a most successful season.

"READY MONEY" is underlined for very early production at the American, Spokane, Wash., and the Broadway Theatre, Butte, Mont., both houses under the management of Tom Wilkes.

"A DOUBLE DECEIVER" is the offering week ending Jan. 22 at the Princess, Sioux City, Ia., under the management of Morgan Wallace.

"TESS OF THE STORM COUNTRY" and "MRS. WIGGS OF THE CABBAGE PATCH" are underlined for very early production at Poli's Theatre, Washington, D. C., under the management of Fred Berger.

"MRS. WIGGS OF THE CABBAGE PATCH" will be used very shortly at the Elks Theatre, Phœnix, Ariz., under the management of Ed Redmond.

"THE RULE OF THREE," "INNOCENT" and "THE MIRACLE MAN," are in active rehearsal at Oliver Morosco's Burbank Theatre, Los Angeles, Cal. This company has just finished a very successful three weeks' production of "The Misleading Lady."

"THE FASCINATING WIDOW" is being offered for the first time in stock week ending Jan. 22, at the Shubert Theatre, Milwaukee, Wis., under the management of C. A. Niggemeyer.

"THE HIGH COST OF LOVING" is being offered for the first time in stock at the Shubert Theatre, Minneapolis, Minn., week ending Jan. 22, under the management of "Bus" Bainbridge.

"THE FORTUNE HUNTER" is offered by E. J. Binnkall for week ending Jan. 22 at the Auditorium, Kansas City, Mo. This company has just finished a very successful week with "The Deep Purple."

"THE MAN FROM MEXICO" is the offering at the Shubert, St. Paul, Minn., week ending Jan. 22, under the management of L. N. Scott.

"THE YELLOW TICKET" will be the offering at the Mozart, Elmira, N. Y., week ending Jan. 20, under the management of M. D. Gibson.

"BROADWAY JONES" is offered week ending Jan. 22 at the Auditorium, Malden, Mass., under the management of Nathan Appell.

"DAMAGED GOODS" will be offered by the Richmond Stock Co. at Rand's Opera House, Troy, N. Y., week ending Jan. 29, under the management of A. M. Miller.

"A FOOL THERE WAS" is underlined for early production at the Alcazar, San Francisco, Cal.; Baker, Rochester, N. Y., and the Denham, Denver, Colo.

"THE GREAT DIVIDE" is offered week ending Jan. 22 at the Princess, Des Moines, Ia., under the management of Elbert & Getchell.

"THE YELLOW TICKET" will be produced very shortly at the Grand Opera House, Brooklyn, N. Y., under the management of Lew Parker.

"MARRYING MONEY" will be produced by Vaughan Glaser, at the Cleveland Theatre, Cleveland, O., week ending Jan. 29.

"THE STORY OF THE ROSARY" will be the offering at the Palace, Manchester, N. H., week ending Jan. 20, under the management of William O'Neill.

"THE THIEF" is offered for three days, at the Fox, Aurora, Ill., and three days at the Grand, Elgin, week ending Jan. 22, under the management of Robert Sherman.

"THE YELLOW TICKET" is being offered, week ending Jan. 22, at the Nesbitt, Wilkes-Barre, Pa., under the management of Lew Wood.

"THE HOUSE OF BONDAGE" is being used for three days, week ending Jan. 22, at the Orpheum, McKeesport, Pa., under the management of Charles Kramer.

"THE TRAIL OF THE LONESOME PINE" is offered at the Overholser, Oklahoma City, Okla., for the first three days week ending Jan. 22, under the management of E. A. Schiller.

"DISRAELI" is in active rehearsal at the Castle Square, Boston, Mass.

"HE FELL IN LOVE WITH HIS WIFE" will be the offering at Poli's Grand, Worcester, Mass., week ending Jan. 29, under the management of Wm. Dehlman.

"ARE YOU A MASON?" and "THE FORTUNE HUNTER" are underlined for very early production at the Auditorium Theatre, Baltimore, Md., where Ed. Renton is manager.

"MARY JANE'S PA" and "A BACHELOR'S ROMANCE" have been secured by Maguire & Connery for immediate production at the Empire, Salem, Mass. Arthur Behrens has been secured to play the leads.

"THE SPENDTHRIFT" will be used week ending Jan. 29, at the Grand Opera House, Youngstown, O., under the management of Sam Miller.

PALACE.

(ELMER F. ROGERS, MGR.)

A few of the same "gang" that made things hum during Sophie Tucker's act, Monday afternoon, Jan 10, were in evidence at the matinee Jan. 17, but as few of the acts used published songs, there wasn't much for them to do except applaud Eva Tanguay's performance.

It won't be long before Manager Rogers will take it upon himself to clean out this bunch from a certain music house, who make it their business to applaud their bands off when an act appears singing their songs or numbers from their affiliations.

It wouldn't be a bad idea to let the act go on its own merit; or, better still, let the audience do the applauding. The music business has got down to a low enough level without the assistance of a band of hired hoodlums.

Eva Tanguay was the feature of course, and presented several new songs to the Palaceites that again bring this remarkable artiste's cleverness as a show woman to the front. It was never thought that Eva could get a song to replace her "I Don't Care," but in a new one called "T-A-N-G-U-A-Y," she has replaced her old standby. The audience liked it, too, and wasn't slow in showing its approval. Eva went better than when she last appeared here, principally through a better selection of songs Her costumes, while not up to the usual Tanguay standard, were very original in design.

Taking Eva as the special feature, the Farber Girls, in a splendidly arranged song offering, walked away with the remainder of the show. These girls seem to improve each time they appear in New York, and as they are careful in the selection of songs, always adding new ones, they can always be depended upon to give a good account of themselves. The smaller of the two is developing into a good comedienne, and has greatly benefited her work by eliminating a good deal of the "mugging." She works natural, and gets as many laughs as any single woman comedienne appearing in vaudeville. At the Monday matinee the girls were compelled to sing no less than six songs, and then had to make a little speech to get off. They spring a new "Ford" joke that goes something like this, "There's two things that can't be disguised, a Ford and a married man." The costuming is up to the mark, too, the singer showing one that made the females in the audience sit up and take notice.

Laddie Cliff, always a favorite here, appeared single, the program announcing Mabel Parker (Mrs. Cliff) would assist, but she didn't put in an appearance. Laddie doesn't need anybody to help him out, as he can work better alone.

William Morris, in his humorous farce, "Mrs. Temple's Telegram," again was a laugh producer, and the general mix up furnished by the plot got Morris and the sketch over big.

Paul Conchas, assisted by Julius Newman, is successfully evading the bullets here, in his sketch, "Achilles and Patroclias."

Loughlin's comedy dogs, in the opening position, held down this spot in good shape. The act is a corker from start to finish, and is full of action. The whirling disc, with which the dogs are thrown helter-skelter around the stage, trying to mount, made an exciting climax.

Olga Seymour, a young prima donna hardly out of her teens, made a fairly good impression despite a show of nervousness. Her biggest handicap was her pianist, who tried hard to spoil her work by his clumsiness in walking on and off. The young woman has a splendid, high soprano voice, and with a little more stage experience should develop into quite a feature. (See New Acts.)

If the crowd that filled this house to capacity came to be "surprised" with the dancing of Mlle. Felyne Verbist, a Belgian beauty, they were sadly mistaken. Mlle. is just a plain, ordinary toe dancer, offering nothing of the sensational stuff that she was "press agented" to do. She is a good enough toe dancer, but not strong enough to feature. She gave a repertoire of four dances, and showed grace and skill in each. Her costume was tasty. (See New Acts.)

The Lunette Sisters, "the Whirling Geisha Girls," who performed their original aerial ballet hanging by their teeth, had the difficult position of closing the show. Their excellent work combined with the electrical effects held the audience seated.

An interesting Mutual Weekly showed some good views of the past week. *Jack.*

FRANK ROSE is also on the sick list at the City Hospital, Boston.

COLONIAL.

(AL. DARLING, MGR.)

Al White and Maurice Abrahams opened Monday afternoon, and made a good impression with their *pot-pourri* of music and song, but were forced to cancel the rest of the week, owing to the early program spot interferring with a cabaret engagement previously booked by the vocalist of the combination. They were replaced by Schooler and Dickinson at the Monday night performance.

There was a fair sized audience seated at 8.15, Monday night, when the Schmettans opened the proceedings with a well rehearsed routine of equilibristic feats. The act is one of the best of its kind, and makes a strong bid for favor alone, through its classy method of presentation.

Schooler and Dickinson did exceedingly well in view of the fact that they were allotted the always difficult number two position.

The boy is an excellent musician, and plays the piano like a Carnegie Hall virtuoso. His technique is quite remarkable for one of his years, and evidences long and arduous application. One piano selection in particular, involving numerous intricate passages, disclosed musical talent of a high order. The girl possesses a finely cultivated soprano voice, which she uses with nice discretion.

Schooler and Dickinson score strongly on appearance, too, and on the whole constitute a likeable and distinctly high class offering.

Will Morrissey and Dolly Hackett are a team that should be commended for a laudable effort to get away from the conventional in their singing and talking skit. (See New Acts.)

Marshall Montgomery, assisted by Edna Courtnay, a pretty young woman, with blonde hair and an ingratiating personality, scored his usual success. The ventriloquist always has a few nifties of late vintage, which he springs via his most human little manikin, "Gawge." The whistling at the finish met with a ready response from an audience which by this time approached capacity. The Colonialites are slow in arriving, it seems, but when they finally get there, are a dandy bunch to play to.

Adelaide and J. J. Hughes are not doing any modern dances this week. Two costume numbers are presented, however, in which pantomime, as well as dancing, figures to a large extent. Both numbers are fine examples of the terpsichorean art, the first introducing "The Pierrot and Pierrette," and the second, "The Cat and the Canary."

Adelaide, petite and dainty as in days of yore, is the very essence of grace in the latter dance, and Hughes leaves nothing to be desired by his artistic and finished performance. The dancing act was a hit of ample proportions.

Maurice Burkhardt entertained with fifteen minutes of song, amusingly descriptive of the activities of a young man with burglarious inclinations. Blanche Merrill wrote the act, and in so doing evolved a finely constructed vandeville offering, possessing both novelty and originality.

Burkhardt was in fine voice Monday evening, and landed safely in the bit division. "Mother," an appealing little ballad, containig just the proper amount of sentimental interest, finely rendered by the singing comedian, proved one of Burkhardt's best liked vocal efforts.

Claire Vincent and company, in a one act comedy playlet, entitled "The Recoil," showed just how entertaining a well written sketch can become when interpreted by real players. Miss Vincent is a comedienne who understands the proper meaning of comedy values and never overplays for an instant. The two men supplementing the work of the featured artiste are both good actors. There are plenty of laughs throughout, and the comedy is all derived from lines and situations of a legitimate nature

Josie Heather, singing comedienne, was on rather late, but succeeded in more than holding her own. Her songs are all exclusive, but might be diversified a trifle more, inasmuch as two of the numbers contain a somewhat similar idea. The Scotch song was one of the best liked of her repertoire. Bobbie Heather assisted in this, contributing a few neatly executed steps of the Highland varity.

John Jarrott danced the modern dances in his usual clever fashion, assisted capably by Josephine Kernell.

The act carries a colored orchestra, led by Tim Brymn. The band is a valuable asset. The Jarrott-Kernell combination, while not showing anything of a startling nature in the line of recently invented ballroom stepping, made an acceptable closing turn. *Hex.*

PROSPECT (BKLYN.)

(WM. MASAUD, MGR.)

Lohse and Sterling were changed from their programmed position of closing to opening the vaudeville section. The gymnastic couple showed a clever routine of tricks.

Miss Sterling makes a picture well worthy of remembrance in a union suit worn in the finishing feat, which is "some" thriller. The act is well staged throughout, and can follow any of 'em without worrying a bit.

Miller and Lyles, those two uncommonly funny colored men, were on a little too early to score very strongly with their comedy conversational patter, but the dancing boxing bout secured the desired results at the finish. This is an exceedingly funny bit of dancing pantomime, and is cleverly put over by the ebony hued comedians.

Bertha Creighton and company presented a sketch by William Bowman, entitled "Our Husband." The playlet is not well written, and contains lines and situations of the all too familiar sort.

Lew and Molly Hunting were next, using a slight skit structure as a means of introducing some very good dancing, fly kidding and a song or two, with a dash of ground tumbling by the male member of the duo.

The act would undoubtedly profit greatly by securing brighter comedy stuff. Both are capable performers, and evidently could handle better material to their advantage. The dancing of the Huntings, however, carried the act over the quiet spots and stamped the pair as tried and true vaudeville entertainers.

Frank Mullane struck a soft spot, and found the going just to his liking. An Irish song to open made him solid with the bunch right off the reel, and the dialect stories which followed, cinched the hit which Mullane registered with ease. He has a fine tenor voice of resonant quality and a knack of placing a couple of high notes at the finish of a song that reminds one of those liquid tones which have brought fortune to John McCormack.

The W. Horelik Ensemble is a dancing act, consisting of six or seven men and three women. The act starts off as a sort of pantomime, but quickly discards the panto idea and runs through a whirlwind routine of speedy stepping. The turn carries a gypsy encampment setting, and the dancers are garbed in gypsy fashion, but the dancing is strongly suggestive of the style made popular in America during the past ten years by the numerous Russian troupes. Several members of the Horelik act, if not the entire ensemble, were at no distant period Russian dancers. Closing the first part of the bill the act scored.

Helene Davis pleased with several well written songs, and an equal number of nifty costume changes. The wardrobe Miss Davis carries certainly looks like the proverbial million dollars, and a silver "Tanguay" costume, worn with tights, adds conviction to the assumption.

Werner and Amoros company were a small sized riot. Everything the versatile quartette did was encored to the echo, and the Chaplin impersonation, which is done, by the way, by a young man who strangely resembles the film comique, especially in the matter of hair and eyes, simply "knocked 'em off the seats."

The juggling of the Werner-Amoros Co., including the plate catching, is extremely good, and the music portion of the act stands out as an artistic performance.

The turn simply stopped the show, making one of the biggest hits the Prospect has ever accorded an act since it opened.

Lillian Fitzgerald and Henry F. Marshall had the pleasure of following the aforementioned young applause riot, and did wonderfully well considering the hardship of following such an unprecedented hit. Miss Fitzgerald just radiates magnetism and possesses a marvelous amount of that peculiar commodity known as personality. The French song is a gem of characterization, and the whole act was a big hit.

Charles Grapewin and Anna Chance are playing a pleasant little farce called "Poughkeepsie," which they have used as a vehicle for their well developed comedy talents on and off for the past year or two. Charley Grapewin is a genuine comedian, and Anna Chance a first rate foil for the funniments of her better half. The act was one of the big hits of the bill.

The Chung-Hwa Four, a quartette of genuine Chinese singers, vocalize harmoniously in a surprisingly musical fashion. The act is a novelty and, aside from this, has real merit as a singing act from every standpoint. *Hex.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

The Black and White Revue and Frank Terry are billed up big on the outside, as well as claiming the places in order mentioned in the running inside.

The Revue cleaned up easily at nine o'clock, the applause not letting up until Frank Terry's cards were placed on both sides of the stage. It is a conglomeration of songs and comedy on the minstrel idea by a company of seven, four girls in black and white striped costumes, and male interlocutor and ends. The former are a talented, good looking quartette, while the end men, who are the only ones working blackface, help put pep into the offering with their minstrel gags and work. The "interlocutor" is a husky chap who looks a whole lot like Marshall Montgomery, though he has more bulk. Song specialties by three of the girls, and the fourth's equilibristic toe dance, all went with big results, while the audience ate up the fun served out by the comedians. The Jeanette Sisters are quite a little of this revue that should have a "black and white" striped setting. Both are pretty girls, and the way they harmonize popular songs is almost a caution to Vaz and Schenck, for the larger of the two has a tenor (?) voice that rings clear and musical all through their double number, "Lonesome Melody." The little girl singing "Daughter of Mother Machree" had to repeat it, right at the start of the act. It's a lively, pleasing turn of its type.

Frank Terry romped right into a sure success when he took his initial flop on the stage at the beginning of his funny "Impossible English Johnny" number, following an introductory reel of of animated pictures of himself, that got some laughs. Terry's "Johnnie" is a laughable bit, but it seems he could rearrange the rest of his act to keep it away from the too dramatic border, as his "Mr. Boots" recitation is followed right up with another on the same idea—heavy stuff. It undoubtedly chops off some of how he'd have gone over had he finished with a comedy bit. Terry is likely the only Johnnie Bull fellow doing his sty's over here, and we've waxed pretty warm to his way of entertaining.

McCormack and Irving were close runners up with their old best classy little talking and sing ing act, with the action occuring on a fresh deck of a steamer set. They have been using this vehicle for quite some time, but it never fails to land, 'cause they are clever enough artists to vaudeville a whole lot more in it, but substitute a more up-to-date song for their final double.

The George Davis Family, closing the show, put a good finish to the bill in a good acrobatic hand-balancing and Risley act, while Martin and Fabrini, just ahead of them on the bill, man their usual place with their different and speedy dancing. Banjo Bill and Roth and Jerry (both new acts). *Tod.*

PROSPECT.

Dave Roth entertained with some fine piano playing, playing on a one-string fiddle (made of cigar box), and dancing. In one of his numbers on the piano he used only one hand, his nose being used instead of the other.

Wayne and Warren Girls were a pleasing trio. One of the girls possessed looks, and the other personality, which made her far more interesting. The songs rendered were "At Your Service, Girls" (together), "Things Are Getting Better Every Day," "Sweet Kentucky Lady," "When Old Bill Bailey Plays the Ukulele," and "My Pa Has Money in the Bank" (together) for finish. They were amply rewarded for each of their endeavors.

Eastman and Donovan, black face comedians, were not very amusing. One of the men has a nasal twang in singing, which is not pleasing. Their medley of songs got them a little applause.

Nat Lefingwell and company, a rube orchestra of five pieces, went very big. Their numbers included: "Barnyard Medley," "Turkish Towel Rag," a Yiddish song, and "Pigeon Walk Medley," each receiving a goodly share of applause at conclusion.

Evans and Arkin met with approval and were accorded a splendid reception. The Yiddish comedian got many laughs, and although the act seemed rather long drawn out, the audience liked it and showed their appreciation.

Reckless Trio, two men and woman of marvelous strength, present acrobatic stunts which held the audience spellbound. Spontaneous applause at conclusion was certainly deserved. *Emil.*

NEW VAUDEVILLE ACTS

Mlle. Felyne Verbiat (Toe Dancer).

14 MIN., FULL STAGE.

Palace.—Presented under ordinary conditions, the dancing of Mlle. Felyne Verbiat, programmed the Famous Belgian Star, and who is making her initial appearance in the city, would not have caused even the usual success that generally attends toe dancing at this house. But the young lady received considerable advance press notices as to her ability and sensational character dancing, and her performance as a whole just about got over.

She gave four finely arranged dances, and while she demonstrated that she could entertain in this particular line she showed nothing new.

Her best was called "La Mort Du Cygne" ("Death of the Swan").

She was far from being the looked for feature. *Jack.*

Morrissey and Hackett.

16 MIN., IN ONE.

Colonial.—Will Morrissey and Dolly Hackett present a singing and talking act of distinct merit. Morrissey has constructed several comedy songs, which contain just the right ideas for vaudeville, and the couple put them over with a fine regard for the comic points involved. There is considerable patter indulged in by the couple, which brings out a few "old boys" in the way of gags, but the manner in which the talk is handled makes up for any deficiencies in the humorous qualities of the conversational material.

There is a capital twenty on "bench" acts, and the finish, introducing a burlesque on the movies different in every way from other bits of this sort seen heretofore, sends the act off to a whirlwind of laughter. On number seven this week at the Colonial, Morrissey and Hackett made a fine impression, and should shortly land in the "standard" two act class. Their stuff is sure-fire for almost any type of audience. *Hex.*

Banjo Bill (Banjoist).

10 MIN., IN ONE.

American (Jan. 17).—Whether Bill has a legitimate license to be wearing a cowboy make-up makes little difference. He has all the license to be playing a banjo in vaudeville for a livelihood anyway. One of the good ones on that raggy melody instrument he is, and he held down "No. 4" spot (at 10.11 P. M.) in admirable form on this bill. *Tod.*

White Sisters (Songs).

14 MIN., IN ONE.

Loew's 7th Ave. (Jan. 14).—A likable sister team, whose strongest points are in their person alities and enunciation of their songs. Every word could be clearly heard in each number at the back of the house. Opening with a double song, "Old Home Town of Mine," they follow with "The-e'l Come a Time," especially well done. Then a descriptive song by one finished with a graceful kicky dance, and a comedy number by the other, with a very good eccentric dance finish. A double number, with the girls in other dresses (one change) is used to close, the comedienne getting much for her comedy business. *Tod.*

Scott and Marke (Sketch).

14 MIN., IN ONE.

American (Jan. 14).—George Scott and Dorothea Marke are now presenting their "quarreling married couple" sketch, "in one," with George setting the set himself on the pretense of "moving day." It gives the turn a fast start, with Scott continuing the pace with his rapid-fire way of working up the comedy spots to good results. He is given good support by Miss Marke, with the same glove and letter, giving her cues for making her fly about hubby lie out of 'em for laughs. One of the good, speedy sketches playing the smaller houses. *Tod.*

Bowne and Bowne (Singing and Talking).

12 MIN., IN ONE.

Jefferson (Jan. 18).—A man (not) and woman singing, talking and dancing team. Each possesses good stage presence, but neither much voice, though each has a solo, and the man gets off a fair soft shoe eccentric dance. With their personalities and neat appearance, they make up a duo who will make good with audiences. *Tod.*

Olga Seymour (Singing).

10 MIN., IN ONE.

Palace.—Monday afternoon saw the initial public appearance of Olga Seymour, a young prima donna heralded as a singer *par excellence*. Miss Seymour looks hardly out of her teens, and while she doesn't seem to have had much stage experience, showed good showmanship in controlling herself while her pianist tried hard during the Monday matinee to jar her work.

She offered a selection of four songs, the first three hardly giving her an opportunity. Her fourth number sounded like a French song, and showed what a remarkably pretty soprano voice she has.

In time she ought to make quite a good attraction, but, taking everything into consideration, the audience was very kind to her. *Jack.*

Roth and Jerry (Talk and Songs).

12 MIN., IN ONE.

American (Jan. 17).—A two man singing and talking turn, "cop" and wop being the characters, the latter being good enough to carry the most weight of the act. His partner feeds fairly well, in fact, only shows newness—and when the edges are smoothed down the act will be there for going further than the three-a-day circuits. The material used found big results here, but could be brushed up in a few spots for the advance. The "feed" has a tenor voice, but appears to lack control of it in his solo. A short dramatic recitation with a comedy finish got something for the "wop," and they closed with a double song, using "Rocky Road to Dublin" here. *Tod.*

CHICAGO VAUDEVILLE.

JAN. 17, 1916.

PALACE.

Bessie Devole and Guy Livingstone gave a four part dance offering. "Carmen" dance showed novelty touch, but "Hurting" finish was weak.

Hans Hanke played piano seriously, using only standard numbers.

Lillian Kingsbury showed fine fire as wife, in "The Coward" war sketch. Leighton Stark played title role capably. Lewis Summers, as the recruiting officer, had little to do. Program mentions Chester Clute as son, but character fails to appear.

Dainty Marie shows old time versatility singing on rings, but should use newer songs. Al. Herman is at his best singing "Ida" for finish.

Avon Comedy Four is one of few old time school acts. They sing "When You're In Love With Someone Who Is Not In Love With You" and "Mother," and added an acrobatic finish.

Nora Bayes apparently changed act but little since leaving New York, three weeks ago, when she suffered from lack of songs and peculiar building of act. Medley of songs she popularized in past proved redeeming feature, but came to late, as audience started leaving when she entered second verse of robin song. Modification of "Little Love, Little Kiss" and "Never Let the Same Bee Sting You Twice" went best.

Jesse Lasky's Three Types are a good slide feature with living models, closing bill.

MAJESTIC.

Garcinetti Brothers, skillful acrobats and jugglers, introduce clever dog.

Leighton Sisters sing pleasingly, getting best hand with English and Italian version of "Scaddle-de Mooch." Trio's third member, Newton Alexander, features the playing two cornets simultaneously.

Fredk. Kerr, Nell Pratt and Marian Day have fine sketch, "Cranberries" and act it intelligently.

Herbert Williams still cuts up wonderfully at piano, while Hilda Wolfsh sings.

Benhoff and Gillis followed.

Primrose Four give well built quartette program.

Weber and Fields duplicate: Sam Bernard's feat of last week, showing old timers never lose grip on public when they have "the goods."

Willie V. Nichols repeated what she did at Palace two weeks ago.

The International Girl posing slide act closed bill.

FRED DUFREZ, BEN WELCH and other Big Times buy material of me. Why not you? Sketches, Patter, Monologues, Parodies and Songs written to order only. Terms fair and reasonable. Write for prices.

LEN FLEMING, 1424 Broadway, N. Y.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Jan. 17.

The Loop will seem strange with "It Pays to Advertise" and its trade-winning rooster hiking to pastures new. For the production has endeared itself so much during its nearly five months' run that it looked as though it might run on forever. But yesterday "Young America," a play dealing with the delinquent youth, came to George M. Cohan's Grand Opera House at what may be termed "the psycological moment," for local newspapers have been full of boy bandit stories within recent weeks. The management has made preparations for the same kind of a reception as was accorded the play in New York last season. The cast includes: Peggy Wood, Dorothy Slayton, Doris Kelly, Adella Barker, Maxine Mazzanovich, Otto Kruger, William Sampson, Sam Colt, Forrest Robinson, Charles Frohman Everett, Benny Sweeney, Charles Dow Clark, Dixie Taylor, and a trained dog, named Jasper, who has an important role.

The Fine Arts Theatre goes back to legitimate spoken drama to-night. Mme. Borgny Hammer, the Scandinavian actress, will appear in "Agnate," marking the play's first appearance in English. On Wednesday and Thursday "Theresa Raquin" will be presented. The star has organized her own company, known as the Chicago Players, its membership including: Lester Alden, Rolf Hammer, Edward Moseman, Gwendolen Foulke, Harry Budd, Daniel Reid, Mazie Armistead, Margaret Allen, Edward Cooper, Clarence Thomas, Judith Maynard, Elizabeth Spaulding and Eric Borin.

Jan. 23—"Two Is Company" will be shown at the Chicago.

Jan. 24—David Warfield will come to Powers', in "Van der Decken."

Jan. 30—"Chin Chin," with Montgomery and Stone, will arrive at the Illinois.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Young America," first week.

GARRICK (John J. Garrity, mgr.)—"Experience," fourth week.

POWERS' (Harry Powers, mgr.)—"The Song of Songs," fourth week.

CHICAGO (J. A. Reed, mgr.)—"Within the Loop," fourth week.

BLACKSTONE (Edwin Wapler, mgr.)—Wm. Gillette, in "Sherlock Holmes," second week.

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," eleventh week.

ILLINOIS (A. Piton Jr., mgr.) — "Ziegfeld Follies," eighth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," second week.

OLYMPIC (George C. Warren, mgr.) — "Twin Beds," fourth week.

COLUMBIA (Wm. Roche, mgr.) — Week of 16, Maids in America.

NATIONAL (J. P. Barrett, mgr.)—Week of 16, "The Convict's Daughter."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 16, "The Lure."

STAR AND GARTER (C. L. Walters, mgr.)—Week of 16, the Midnight Maidens.

CROWN (Edward Rowland Jr., mgr.)—Week of 16, "The Dummy."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation" (moving pictures) supposed to close 15; engagement extended two weeks.

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"The Salamander" (moving pictures), first week.

FINE ARTS (Alfred Hamburger, mgr.)—Mme. Borgny Hammer, in repertoire.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 17: Nora Bayes, Lillian Kingsbury, Dainty Marie, the Avon Comedy Four, Al. Herman, Bessie De Vole, assisted by Guy Livingston: Hans Hanke, Lasky's Three Types, and First Illinois Cavalry Review.

MAJESTIC (F. C. Eberts, mgr.)—Week of 17: Joe Weber and Lew Fields, Nellie V. Nichols, Bankoff and Girlie, Williams and Wolfus, "Cranberries," the Primrose Four, Misses Lightner and Alexander, "The International Girl" (posing), and the Garcinetti Brothers.

MCVICKERS' (J. C. Burch, mgr.)—Week of 17: Buck Weaver and Jim Scott, assisted by the Four Cook Sisters; Constantino Bernardi, Billy Montgomery, Rogers, Pollock and Rogers, Charley Case Elsie White, the Berrens, Ashley and Morgan, and Scanlon and Press.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.) Week of 17: Frank Stafford and company, the Royal Italian Sextette, Coakley, Hanvey and Dunlevy, Bobby Watson and Kittie Flynn, Lillian Watson, J. J. Grady and company, the David-Castle Trio, Sidney and Townley, Morgan and Stuart, the Moran Brothers, Thornton and Corlew, and Arnold and Florenz.

HAYMARKET (I. H. Herk, mgr.)—Week of 16, stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 16, the Lady Buccaneers.

VICTORIA (H. C. Brolaski, mgr.)—Week of 16, "Me, Him and I."

CHICAGO HARMONY NOTES.

NEW FIRM MEMBER.

Rosebud Glos, after nine years' vaudeville endeavor, has become business manager of the Chicago firm previously known as Pallma & Heup, now styled Pallma, Heup & Glos. Miss Glos has several ideas of her own regarding building up a catalogue, and, inasmuch as she is handy with the song writer's pen, there is every reason to believe that the concern will take on a new lease of life under her direction.

BREAK IN NEW ONES.

Lewis and White broke in two new songs ("Northern Eyes of Blue" and "In the Evening") at the Wilson last week, both going over with a bang.

A FORCE OF EX-MANAGERS.

Thomas J. Quigley, Western manager of M. Witmark & Sons, has surrounded himself with the most unique staff of assistants ever assembled under one roof. For two of his subordinates are ex-managers, formerly identified with prominent publishing companies. As his right bower is Monte Howard, who was Chicago manager for W., B. & S. two years ago. Last week, Al. Beilin, who used to manage Harry Von Tilzer's Chicago office, joined Witmark's Chicago force. The trio made a remarkable crew of singing managers, for each of the three is able to put over a song in an inimitable manner. If history is consulted it will be found that there actually is a third ex-manager on Quigley's force. Ascher B. Samuels (who has been plugging for Witmark's Chicago office, on and off, for many years) once managed his own music publishing house, when he was in business with James Brockman. Everybody knows that Quigley himself is a famous ex-manager, for he managed the Laemmle Music Co., and before that, Shapiro's Chicago office. With four ex-managers working in harmony, surrounded by efficient pianists and subsidiary boosters, there is every reason to believe that M. Witmark & Sons will soon realize one of the biggest "plugs" in the firm's history, emanating from the Chicago office.

JEROME HERE.

Jerome (no last or first name, just Jerome), a familiar figure in New York and Chicago entertaining circles, is now in Chicago, learning new songs.

THAT BIG REVIEW.

The initial success of the McKinley song review has led the boys responsible for the act to incorporate several new features never before attempted in a local review. Managers are heartily enthusiastic about the offering, and return dates are the rule wherever shown.

HAVE YOU HEARD THEM?

Jimmie Whitely's "piping tenor" harmonizes weirdly with Tom Faxson's deep baritone whenever the boys put over "Mother" (which is quite often). Patrons of pleasure places like the North American cannot seem to get enough of their singing.

HAS NEW ONES.

M. J. Stone, professional manager for Jos. W. Stern & Co., "winks the other eye" whenever anybody asks him about the new issues from his firm's busy mill. When it is remembered that the house had several winners last year, the new numbers will probably prove epoch markers.

SAVAGE JOINS FORSTER.

Ed. Savage, of St. Louis, has been made a member of F. J. A. Forster's busy professional staff. With Frank Stein at the keys and Dave Allan bringing them in, everything is whipping into shape so that the "boss" will be pleased when he returns from his Eastern jaunt, in a week or ten days.

MUSIC COMPOSED AND ARRANGED.
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WRITES FOR VAUDEVILLE.
145 S. Clark Street, Chicago.

GOBBLING UP WEST.

Since Henry Miller went to 'Frisco in the interest of the W. V. M. A., reports emanating from the Far West showed the acquisition of one house after another. Last week was a banner week for Miller, as, in addition to several other "plums," he secured the leading house of San Jose. It is the aim of the Association to acquire all old S. & Co. houses within reach, in the Far Western territory. Portland will be invaded next. Mort H. Singer is directing all checker-board moves from Chicago, carefully figuring out a plan that will ultimately swing all managers to the Western fold, inasmuch as the Association can offer big headliners under most tempting conditions. Kerry Meagher left Chicago suddenly, Friday night, on a diplomatic mission said to be connected with the contemplated invasion of Portland. With San Francisco, Los Angeles and San Jose well in hand, as well as the other points previously reported, there is every reason to believe that the W. V. M. A. will soon "gobble up" the Far West and Northwest, and prove as influential there as it now is in the Mid-West.

CALLS CHILD GENIUS.

Mme. Schumann-Heink has taken a great interest in Marian Rice, a five year old prodigy, whose singing has caused a sensation in Chicago. Marian is the daughter of D. E. Rice, manager of the Pickford Theatre, on the South Side. The opera star wants to outline plans for the child's voice culture, personally, as she believes the little girl will ultimately become a famous singer. Marian prizes, above all Christmas gifts, a lavalliere received from Schumann-Heink.

WEAK CONTRACT.

Because the Chicago Opera Association discharged Louise Clay, without notice, whereas the New York contract entered into provided for a week's notice, Leon A. Berezniak's client was awarded full judgment, despite the Association's willingness to pay one week's salary. This was because Berezniak successfully contended that the notice should have been given in writing.

BACK TO SPEECH.

The return of the Fine Arts Theatre to the spoken drama, after a long stretch of feature movie showing, may be taken as a harbinger that the "pendulum is beginning to swing the other way" in Chicago. While moving pictures cover a clearly defined field that works for general good, it cannot be gainsaid that a return to former policy on the part of some houses that used to play "legit." and turned to movies in the mad rush of the upbuilding period in motography, would be eagerly welcomed by former patrons.

OLYMPIC HOUSES HIT.

The Olympic is housing a big hit in "Twin Beds," though it is the second showing of this farce in Chicago. The play has a good story, well told by capable performers, and therefore deserves success. Though the season has been an "off" one, it is refreshing to note that really worth while plays, like "Twin Beds" and "The Follies" (not to mention "It Pays to Advertise," the run of which just closed) received a full measure of public support.

MAKING UP.

It is said that "Experience" is making up for Shubert losses sustained earlier in the season, at the Garrick, where it is playing, as well as those growing out of unsuccessful runs of other plays at other houses under the same regime. Rumor has it that "Within the Loop" will not live through the last week of its allotted run. Managers who are seeking girls for acts constantly storm the Chicago Theatre in expectation that the company may be disbanded at any moment.

STOCK AND REPERTOIRE

EASTERN PLAY BROKER CONVICTED.

CAMPAIGN ONLY BEGUN, SAY MANAGERS.

OVER THREE HUNDRED MANUSCRIPTS DESTROYED.

The seriousness with which the United Managers' Protective Association are after the play pirate was evident last week, when news of the conviction, in Washington, of William Peet for infringements was received in New York.

Peet was fined $100 and sentenced to six months in jail. The sentence was suspended on condition that all manuscripts of plays in his possession be destroyed. About three hundred manuscripts in all were handed to the Government authorities and destroyed.

Peet informed the Court that he had obtained his plays from Frank Petty, of Indianapolis, who was recently convicted of violation of the copyright statutes.

This is the first conviction in this part of the country, and is only the forerunner of the campaign that the managers have started against all violations in the East.

Several more indictments are looked for during the next few weeks.

GRAND OPERA HOUSE STOCK CO.

Brooklyn, N. Y., week Jan. 10.

As a tipster, your Uncle Dudley Ayres is a howling success. Two weeks ago he suggested to us that we should not fail to see "Milestones," as it would be well worth seeing. He was right. It *was* worth seeing—and then seeing again.

Your average leading actors in stock don't shine as character men and women. As such they are more likely to be "ablues." But the work of Mr. Ayres and Miss Jackson and this unusually versatile company, in "Milestones" calls for honest eulogies superlative.

We don't enthuse over Dudley Ayres simply because he played John Rhead so well. We are accustomed to see Mr. Ayres play well. But the John Rhead of acts one, two and three were three distinct characters, and Mr. Ayres not only invested each with a different personality, but succeeded, by aid of wigs and masterly make-up, to completely conceal his identity. His acting, particularly his change of voice in acts two and three, was superb. We don't hesitate to say that his John Rhead, in "Milestones," is the best work of his that it has been our pleasure to see.

Dear *old* Enid May Jackson! We'll never forget you in "Milestones." Your Rose Sibley, in the first act, was charming, simply because it was Enid May Jackson. After you had become John Rhead's wife, in the second act, you knocked at the thresholds of our hearts, and we couldn't deny you. But it was in act three that we loved you most. Sir John wasn't any too nice to you, was he, dear lady?

Your sympathetic voice, those lovely gray hairs, and your faltering steps made such an appeal that there were but few dry eyes amongst us. But we forget. All this was *acting*. Such, Miss Jackson, is our tribute to you in this beautiful play.

Clara Mackin dressed her hair (or was it a wig?) so effectually in the first act that we didn't know her. She was thoroughly satisfactory as Gertrude Rhead. Nelly Buckley, as Mrs. Rhead, also did well. John Roach played Thompson, the butler, and Richard Sibley. He might have been a little more aggressive as Richard.

The work of M. J. G. Briggs, as Ned Pym, was excellent. Pym, although youthful, is a whimsical character, and could not be properly handled except by a capable actor. That's why Briggs got the job.

Wm. H. Elliott did well as Samuel Sibley, even though it called for no canibalistic requirements. Charles Schofield gave distinction to the role of Arthur Preece. Florence Roberts, with her Yorkshire dialect, was a positive delight. Artists of Miss Roberts' ability are rare indeed.

Isadore Martin began as an ingenue. You should have seen Emily Rhead. Honestly, she was all right, even when age crept upon her. Wm. H. Evarts, as Lord Monkhurst, from 10.20 P. M. to 10.35 P. M., met all requirements. J. Francis Kirk was a good Webster, though not related to the dictionary. Fay Baker, as the Hon. Muriel Pym, was not as sufficiently girlish as the character required.

This week, "The Woman He Married." We'll bet the bank's half million it was Enid May Jackson. *Le Roy.*

BROWNELL-STORK CO.

Orpheum, Newark, N. J., Week Jan. 10.

For its third week this unusually well balanced company offered "Seven Keys to Baldpate." We are glad to record an increasing patronage at this big theatre, but not nearly so big as the efforts of Miss Brownell and her able associates should warrant.

Of the play, they gave another excellent performance; there was but one weak spot; one that could and should be remedied.

Mabel Brownell, as Mary Norton, played it well. Possibly a little more dash might have been injected into the role of the female newspaper reporter. This is simply a suggestion.

R. Leigh Denny failed to get the best possible results from Wm. Hallowell Magee, owing to his faulty enunciation, as we have previously pointed out. Another conspicuous fault was the cockney accent he almost invariably used whenever he spoke the word "here." Mr. Denny pronounced it "he-ah." This is almost an infringement on Hughey Jennings' famous "e-yah." These faults need immediate correction. Mr. Denny has most of the attributes that make the successful actor—youth, good looks, good address and pleasing personality. The faults referred to should be eradicated at once. Go to it, Mr. Denny. It's really worth the while.

For the second time we are glad to say nice things of Enid Morel. She gave the unresponsive character of Myra Thornhill a most worthy interpretation. This little lady has unusual talent. The tendency to overact is not hers, and her splendid articulation is worthy of especial notice.

Joseph Sweeney, the "Southwark sensation," played the thankless role of Jim Cargan with rare skill. Hallett Bosworth gave a splendid and a most natural performance of Thos. Hayden, and we are pleased to relate that Wm. Balfour has overcome his ambitions to be a vocalist, and read the lines Jiggs Kennedy, chief of police, very well, indeed.

Clifford Stork was the owner of Baldpate. The writer expects to own one in a few short years. Mr. Stork's brief stay on the stage, coming on late as he did, was characterized by high grade work. James R. Garey was satisfactory as the hermit; so were Walter Connolly, Teddy Le Duc and Theodore Stanley, as Lou Max, Elijah Quimby and John Bland, respectively.

Kate Mayhew's talents were not given much scope as Mrs. Quimby. Margaret Dills was capable as Mrs. Rhodes.

This week, "The Common Law." *Le Roy.*

MELVILLE'S COMEDIANS, NO. 2, CLOSE.

Melville's Comedians, No. 2, under the management of Cliff "Pete" Swan, closed a successful season of forty weeks Jan. 1, at Albany, Tex. Manager Swan is now at his home in Bristol, Tenn., making arrangements for the plays to be used next season, having spent a few days with the No. 1 company of Melville's Comedians, at the Palace Theatre, Little Rock, Ark.

Roster was: Bert Melville, owner; Cliff Swan, manager; Fred Mitchell, treasurer; Ed. Morasca, advance representative; Mrs. Morasca, Mrs. Bush, tickets; Windsor Munell, orchestra leader; Albert Bush, George Brockhahn, Jack King, Bruce L. Miller, Margie Garrett, Grace Brockhahn, Nettie Davenport, Ruth King, Jay Davis and Abe Freeman.

The outfit is now stored at Cisco, Tex., and the company will open the season early in April in that vicinity. All royalty plays, with special scenery, will be used, and a feature band and orchestra will be carried.

HELEN GRAYCE is playing second leads with the New Orpheum Players at the Orpheum, Reading, Pa., of which her husband, Nathan Appell, is manager.

YONKERS STOCK PLAYERS.

Yonkers, N. Y., week Jan. 10.

Taken in its entirety, "Polly of the Circus" was anything but an unqualified success from an acting standpoint.

Mary Farren, in the title role, didn't measure up to the requirements. Polly is an exacting role, though it might not appear so. Miss Farren failed utterly to give the proper shading to depict the ingenuousness of the heroine, and to give the coloring the role required.

Joseph De Stefani, as the Rev. John Douglass, failed to convince. Mr. De Stefani read the lines carefully and conscientiously, as is his wont, but that indefinable something was lacking.

Carl Brickert was manly and virile as Big Jim, a role that his resonant voice and seventy some inches nicely adapt him for.

Dudley Clements was especially well cast as Joe Barker, the circus proprietor. He was the characteristic "tenter" of the sawdust fraternity. Lynn Osborn, in a Dan Sully make-up, did good work as Deacon Strong. Walter Lewis was also capable as Deacon Elverson, though he played the role more subdued than is customary.

Louise Sanford added another triumph to her long list by acting Mandy Jones, the colored servant, in a legitimate manner. Mandy offers many opportunities for overacting. Miss Sanford being an actress of experience and ability, naturally overlooked them.

Harry Hoy was satisfactory as Hasty Jones, as was Samuel Godfrey, as Uncle Toby, the clown. Ralph Morehouse cured Polly of her physical ills and then went off on another case.

Helen Keers, as Mrs. Willoughby, was capital. The youthful Jessie Mueller made the somewhat aged Miss Perkins an amusing character. Marjorie North, as Julia Strong, only had to look sweet. She didn't miss a line.

Molly Wood, charming little Molly, played Willie Willoughby as you seldom see it played. Keep an eye on Molly. Winifred Wood cried naturally when it was necessary, which, fortunately, wasn't often.

And that's all.

This week, "The Old Homestead," Geo. Farren returning to the cast as Uncle Josh. It ought to be worth seeing. *Le Roy.*

SHERMAN & USHER CO.

The Eckhardt Players, after forty-five weeks of stock in Regina, Can., have been taken over by W. B. Sherman and James Guy Usher, and after being strengthened by two new people, were transferred to the Majestic, Moose Jaw, where the company, known as the Sherman & Usher Co., opened Dec. 27.

Roster: W. B. Sherman, manager; James Guy Usher, director; Zana Vaughn, Nina Gilbert, Laurel Bennetts, Marjorie Sherman, Allen Strickfaden, Charles Smith, S. G. Davidson, J. W. Middlemas, Ivas Hambly, Frank Kohler, Percy Spencer and "Jimmie" Usher.

The crew consists of Arthur Houghton, carpenter; Jack Wilson, props; Harold Irwin, electrician; Richard Barker and William Jones.

CHET KEYES PLAYERS, under the management of Thurman R. Bray, at the Orpheum, Zanesville, O., indefinitely, are doing unusually good business. Jane Lowe, leading lady, became a popular favorite after the first bill. Others are: Ralph Menzing, Forrest Smith, Chet Keyes, Carl Proctor, Helen Keyes, W. F. Everstein, Wm. H. Hack, John Adair Jr., Rubia de Farras, Joe Long, Mrs. Burton Keyes, Thurman R. Bray and Irving Young, scenic artist.

RUTH ROBINSON
LEADING WOMAN
American Theatre
Philadelphia, Pa.

ART E. WALTON
HEAVIES
ADDRESS THIS OFFICE

BURLESQUE

BY MILL.

ROSEY POSEY GIRLS.

RATING.

Principals	Book	Chorus	Numbers
100	100	100	100

Wardrobe	Scenery	Comedy
100	100	100

"The Redemption Club" is the title of the first part put on by Peter S. Clark's attraction this week at the Columbia, with good results, and introducing a wide variety of characters.

Clare Evans, as Henry Grab, in tramp make-up, including his familiar whiskers, put over some effective comedy, assisted by Harry S. Le Van, as a Yiddish tramp.

Harry Bentley was Mr. Souse, with a German dialect, who was particularly strong in the singing line.

Walter Pearson, the classy straight, showed his style in the dressy way of presenting himself at all places, and his acting as the dope in the "Lew Kelly" bit and as the Chinatown Guide, was well done.

Earl Gates played a rich young American, who broke forth into dances on several occasions, and showed some nifty stepping with his little partner, Marie Gates, who played Irene, an American girl.

Will B. Pearson played Hogan from Denver.

Miss Billy Davies played a millionairess, Madeline Whitney was Mrs. Love, Mamie Mitchell appeared to advantage in her costumes and in the singing of several numbers. Flo and Ollie Sherlock and Jane Pearson completed the cast.

The chorus includes: Members of the Redemption Club—Mabel Orell, May Russell, Dorothy Raymond, May Egener, Ada Huff, Gertie Mills, Fanny Gerring, Babe Mills, Esther Gerring, Flo Gibson, Ruth Hoag, Madge Sheehan, Alice Burness, Anna Bentley, Kate Hanson, Anna Schneider, Evelyn Delmar, Dody Morris, Rose Holmes.

The opening ensemble, with the girls in neat, Summer attire, introduced several catchy numbers, including "I Want a Little Love From You," by Earl Gates, with applause winning dances, and "Like a Diamond in the Sky," led by Miss Mitchell; "Loving Melody," by Miss Gates; "That Jubilee," by the Sherlock Sisters, two nimble little dancers, the girls in showy costumes, and a great dance by Le Van; "That Siberian Dip," a rousing number, by Earl Gates; "Because You Are Mine, Sweetheart," a duet, by Miss Mitchell and Mr. Pearson; "To Lou," by the Sherlock girls, and Earl and Marie Gates' specialty of dancing and singing got encores.

The patriotic finale showed a march led by Miss Mitchell, and tableaux of a naval battle, "The Statue of Liberty" and "Spirit of 1776."

Harry Bentley also introduced a patriotic parody medley and several individual parodies in good voice.

The second act opened with a medley, "Good-bye Broadway," by the Sherlock girls; "Out in 'Frisco Town," by Earl Gates; a trio from "Faust," well sung; the Hula Hula, a chorus number, wherein the girls did all sorts of acrobatic stunts; and "Oo, La-La," by Marie Gates, were well liked.

The review showed Walter Pearson, in the "Lew Kelly" brand of dope. He also sang "What's the Use of Dreaming?" The Sherlock Sisters were the Courtney Sisters; Harry Bentley impersonated Sam Bernard; "La Belle Marie" sang "Naughty Sporty Man;" Clare Evans was Nat Wills, and Earl and Marie Gates, Mr. and Mrs. Vernon Castle.

"The Visit to Chinatown" introduced Will B. Pearson as the hop fiend and a series of character pictures during the slumming trip.

A march in showy costumes was led by Mabel Orell, and an operatic selection acted as the finale.

Clare Evans was an effeminate Wild Westerner for a comedy scene with Bentley and Le Van.

The staff: Peter S. Clark, manager and treasurer; Maurice Clark, acting manager; Julius Michael, business manager; Fred Egener, musical director; Roy Burness, carpenter; Wm. F. Grubler, electrician; Everett Kempton, properties. *Mill.*

"GERMANY AT WAR," the battle pictures, are an added feature with the Tourists, at the Casino, Brooklyn, this week.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Gaiety, St. Louis, 17-22; Columbia, Chicago, 24-29.
BEHMAN SHOW (Jack Singer, mgr.)—Empire, Newark, 17-22; Park, Bridgeport, 27-29.
BON TONS (Ira Miller, mgr.)—Lay off 17-22; Syracuse and Utica 24-29.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, Toronto, 17-22; Gaiety, Buffalo, 24-29.
BOSTONIANS (Frank S. Pierce, mgr.)—Empire, Hoboken, 17-22; Bronx, New York, 24-29.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.) — Casino, Boston, 17-22; Columbia, New York, 24-29.
DAVE MARION'S (Bob Travers, mgr.)—Empire, Toledo, 17-22; Star and Garter, Chicago, 24-29.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Empire, Brooklyn, 17-22; Colonial, Providence, 24-29.
GLOBE TROTTERS (M. Saunders, mgr.)—Gaiety, Kansas City, 17-22; Gaiety, St. Louis, 24-29.
GAY NEW YORKERS (Harry Leoni, mgr.)—Syracuse and Utica 17-22, Gaiety, Montreal, 24-29.
GYPSY MAIDS (W. V. Jennings, mgr.)—Gayety, Buffalo, 17-22; open 24-29; Syracuse and Utica 31-Feb. 5.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Gayety, Montreal, 17-22; Empire, Albany, 24-29.
GIRL TRUST (Louis Epstein, mgr.)—Star, Cleveland, 17-22; Colonial, Dayton, 24-29.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Gaiety, Boston, 17-22; Grand, Hartford, 24-29.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Empire, Albany, 17-22; Gaiety, Boston, 24-29.
MAJESTICS (Fred Irwin, mgr.)—Jacques, Waterbury, Conn., 17-22; Hurtig & Seamon's, N. Y., 24-29.
MANCHESTER'S (Bob Manchester, mgr.)—Grand, Hartford, 17-22; Jacques, Waterbury, Conn., 24-29.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Columbia, Chicago, 17-22; Berchel, Des Moines, 24-26.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Berchel, Des Moines, Ia., 17-20; Gaiety, Omaha, 24-29.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Star and Garter, Chicago, 17-22; Gaiety, Detroit, 24-29.
MERRY ROUNDERS (Jos. Weeden, mgr.)—Colonial, Dayton, 17-22; Empire, Toledo, 24-29.
PUSS, PUSS (Al. Lubin, mgr.)—Gayety, Detroit, 17-22; Gaiety, Toronto, 24-29.
ROSELAND GIRLS (Bob Mills, mgr.)—Gayety, Pittsburgh, 17-22; Star, Cleveland, 24-29.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Bronx, New York, 17-22; Orpheum, Paterson, N. J., 24-29.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Columbia, New York, 17-22; Casino, Boston, 24-29.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Washington, 17-22; Gaiety, Pittsburgh, 24-29.
SOCIAL MAIDS (Joe Hurtig, mgr.) — Lay off 17-22; Casino, Phila., 24-29.
SPORTING WIDOWS (Bob Simons, mgr.)—Orpheum, Paterson, 17-22; Empire, Hoboken, 24-29.
STAR AND GARTER (Asa Cumings, mgr.)—Colonial, Providence, 17-22; Casino, Boston, 24-29.
SMILING BEAUTIES (Ben Harris, mgr.)—Casino, Phila., 17-22; Palace, Baltimore, 24-29.
SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Hurtig & Seamon's, New York, 17-22; Empire, Brooklyn, 24-29.
TOURISTS—Casino, Brooklyn, 17-22; Empire, Newark, 24-29.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gayety, Omaha, Neb., 17-22; Gaiety, Kansas City, 24-29.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Palace, Baltimore, 17-22; Gaiety, Washington, 24-29.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Star, Toronto, 17-22; Savoy, Hamilton, Ont., 24-29.
AUTO GIRLS (Ted Symonds, mgr.)—Gayety, Baltimore, 17-22; Trocadero, Phila., 24-29.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Academy, Jersey City, 17-22; Gaiety, Brooklyn, 24-29.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Manchester, N. H., and Worcester, Mass., 17-22; Springfield, Mass., 24-29.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Gayety, Minneapolis, 17-22; Star, St. Paul, 24-29.
BIG CRAZE (Joe Levitt, mgr.)—Howard, Boston, 17-22; Manchester, N. H., and Worcester, Mass., 24-29.
CRACKERJACKS (Bob Gordon, mgr.)—Century, Kansas City, 17-22; Standard, St. Louis, 24-29.
CABARET GIRLS (Lewis Livingston, mgr.)—Academy, Fall River, 19-22; Howard, Boston, 24-29.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Youngstown and Akron 17-22; Olympic, Cincinnati, 24-29.
CHARMING WIDOWS (Sam Levy, mgr.)—Trocadero, Phila., 17-22; Grand, Trenton, 26-29.
CITY SPORTS (L. E. Sawyer, mgr.)—Star, St. Paul, 17-22; lay off 24-26; St. Joseph, Mo., 27-29.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Englewood, Chicago, 17-22; Gaiety, Milwaukee, 24-29.
FROLICS OF 1916 (Frank Lalor, mgr.)—Gayety, Milwaukee, 17-22; Gayety, Minneapolis, 24-29.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Gayety, Brooklyn, 17-22; Academy, Fall River, Mass., 27-29.
FRENCH MODELS (Harry Rose, mgr.)—South Bethlehem, Pa., 17; Easton, Pa., 18; Grand, Trenton, 19-22; Olympic, New York, 24-29.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Cadillac, Detroit, 17-22; Columbia, Grand Rapids, 24-29.
HELLO, PARIS (Wm. Roehm, mgr.) — Standard, St. Louis, 17-22; Gayety, Chicago, 24-29.
HELLO GIRLS (Fred Follett, mgr.)—Shamokin, Pa., 17; Shenandoah 18; Wilkes-Barre 19-22; Academy, Jersey City, 24-29.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Empire, Cleveland, 17-22; Penn Circuit 24-29.
JOYLAND GIRLS (Sim Williams, mgr.)—Corinthian, Rochester, 17-22; Star, Toronto, 24-29.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Gayety, Chicago, 17-22; Buckingham, Louisville, 24-29.
MILITARY MAIDS (M. Wainstock, mgr.)—Lyceum, Columbus, O., 17-22; Youngstown and Akron, 24-29.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Savoy, Hamilton, Ont., 17-22; Cadillac, Detroit, 24-29.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Garrick, New York, 17-22, Corinthian, Rochester, 24-29.
PAT WHITE SHOW (Lew Talbot, mgr.)—Open week 17-22; Century, Kansas City, 24-29.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Olympic, Cincinnati, 17-22; Lyceum, Columbus, O., 24-29.
RECORD BREAKERS (Jack Reid, mgr.)—Olympic, New York, 17-22; Garrick, New York, 24-29.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Penn. Circuit 17-22, Gayety, Baltimore, 24-29.
SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Star, Brooklyn, 17-22; Yorkville, New York, 24-29.
TEMPTERS (Chas. Baker, mgr.)—Majestic, Indianapolis, 17-22; Englewood, Chicago, 24-29.
TIP TOPS (Joe Hurtig, mgr.) — Buckingham, Louisville, 17-22; Olympic, Cincinnati, 24-29.
TANGO QUEENS (Ed. E. Daly, mgr.)—Springfield, Mass., 17-22; Star, Brooklyn, 24-29.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Columbia, Grand Rapids, Mich., 17-22; Ft. Wayne, Ind., 23; Majestic, Indianapolis, 24-29.
WINNERS (Harry K. Gates, mgr.) — Gayety, Phila., 17-23; Shamokin, Pa., 24; Shenandoah 25; Wilkes-Barre 26-29.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Yorkville, New York, 17-22; Gaiety, Phila., 24-29.

PENN. CIRCUIT.

MONDAY—Steubenville, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

COLUMBIA GETS PUSS PUSS.

There was plenty of dash and sprinkle in the offering that Jean Bedini brought to the Columbia, Chicago, last week. Pretty femininity is at its best in principals and chorus. Nice effects in living pictures form the climax of the first act. Davis and Stafford delivered good material wonderfully well in their blackface olio. Pam Lawrence pranced through the soubrette requirements with considerable vivacity and wore nice costumes.

IRVING BECKER closed with the Parisian Flirts owing to illness, and Manny Robinson is now in advance.

JACK FREEDS has closed with the Cabaret Girls, to take a rest at his home in Pennsville, N. J.

BILLY (GROGAN) SPENCER is still at the Union Square, New York, producing stock burlesque to a big success. This is his thirteenth week.

MARION HEBRON, with the Dauphine Theatre Stock Co., at New Orleans, won the prize picture contest, as being the prettiest girl in the show.

AGNES YODER joined the Cabaret Girls at the Gayety, Brooklyn, last week.

PRINCESS "TELLO" is at the Dauphine, New Orleans, La.

AARON M. WAINSTOCK, father of Maurice Wainstock, aged seventy-eight, died at his residence, 633 Moyamensing Avenue, Philadelphia, Pa., on Friday, Jan. 7, 1916.

BELLE WILTON jumped from San Francisco to Boston last week to have Court proceedings which have been pending for a year or more. *She won her case.*

WEDNESDAY NIGHT for the amateurs at the Empire, Brooklyn.

THE ORIGINAL AND ONLY

BILLY WATSON'S BEE TRUST BEAUTIES

PLAYING AT THE

COLUMBIA THEATRE Broadway and 47th St. WEEK OF JAN. 24

See a Real Old Time Burlesque Show With BILLY WATSON Himself and 30 Heavy Weights

Week of Jan. 31st, CASINO THEATRE, (Flatbush Ave.), Brooklyn, N. Y.

THE TANGO GIRLS.

This is the title of this week's attraction at Daly's, New York. "The New Musician," arranged by Mark Lea, is the first part, with John Hawley as the Hebrew; George McFarland, as Ignatz; Ed. Gillespie, as Johnny; Al. Turpie, as Willie Dope; Vesta Lockhart, as Mrs. Dupont; Flo Williams, as Kittie Casey, and Mabel Le Monaire, as Maggie Casey. "On Board Ship" is the burlesque. "Samori" is the added Arabian dancing feature.

The chorus includes: Grace Giles, Alice Gerard, Louise Lester, Rose Hammel, Rose Morris, Jennie Gordon, Irene Flayer, Grace Hamilton, Babe Griffin, Helen Lester, Anna Lea, Blanche Duclos, Lillian Burke, Edna Kelly, Evelyn Fisher, Merel Lorelli.

SUNDAY AT FORT WAYNE.

The American wheel shows play Fort Wayne, Ind., on Sundays, between Grand Rapids, Mich., and Indianapolis.

AL. HYATT is running the cabaret at the Fairfield Cafe, Bridgeport, Conn., and would like to see his burlesque friends after the shows.

VENUS and HER DIVING BEAUTIES is an added feature with the Follies of Pleasure, at the Gayety, Brooklyn. Amateurs on Thursday; Country Store, Friday.

SAM SHIRK, stage manager at the Union Square, was called away to the home of his brother last week, owing to the illness of the latter.

MUL CLARK was removed to Bellevue Hospital, New York, last week, suffering from temporary insanity.

THE FOLLIES OF THE DAY played to over $5,000 at Miner's Bronx, New York, last week.

AT THE Park, Bridgeport, the Howe Shows broke all records last week. On Saturday night seats were sold on the stage. May Lenore replaced Mrs. Howe, Saturday, at both performances.

JOE OPPENHEIMER has gone to Florida for his health. E. L. Spiro is managing the Broadway Belles.

ELEANOR FISHER will close with the Tourists Jan. 29, at Newark.

MR. and MRS. CURLY BURMEISTER lost their son, John, at Brooklyn, recently.

WRESTLING MATCHES are added attractions with the stock at the Halliday Street, Baltimore.

BILLY McINTYRE is in stock at the Columbia, Indianapolis. Princess Zelka was an added feature last week.

THE BOSTONIANS are filling the Social Maids' date this week, at Hoboken. The Maids played Hoboken earlier this season, and go from Paterson to Philadelphia, thence West.

IRA MILLER, manager of the Bon Tons is in town. Edith Parker and Marie Manly joined the show at Buffalo. This is the first change made in the company this season.

LUBA MEROFF had to leave the cast of the Tip Tops last week, owing to illness.

BILLY WATSON and his Beef Trust will be at the Columbia, New York, next week.

MATT KENNEDY joined the Yankee Doodle Girls at the Yorkville, New York, to replace George Milton. Jennie Delmar has also closed.

THE RECORD BREAKERS are filling their belated date at the Olympic, New York, this week.

WILLIAM BENYON, formerly treasurer of the Felber & Shea Colonial Theatre, Akron, O., is now manager of Felber & Shea's Grand, in that city. Louis Muller, formerly manager of the house, is now in Felber & Shea's New York office.

DEATHS

RALPH NICKLOW
Died Dec. 27, 1913. Sleep in Peace.

JOHN T. O'BRIEN, Jan. 10.
VIOLET RACHLEY, Jan. 12.
JOHN E. CLINE, Sept. 25.
HERMAN PERLEY, Jan. 9.
WM. M. PRICE, Jan. 9.
HENRY L. CHASE, Jan. 14.
GEO. V. ELLERY, Jan. 12.
LIEUT. CHAS. ZIMMERMAN, Jan. 16.
FREDERICK BOCK, Jan. 13.
SAMUEL M. LUCAS, Jan. 10.
AUGUST EISNER, Jan. 11.
FRANK JOHNSON, Jan. 13.
ARTHUR JOHNSON, Jan. 27.

NEW TIPPERARY SONG. Now being sung by Prof. "I'm Going to Tipperary." Charming love song. 15c. Special prices to Jobbers and music Dealers.
GEO. R. SILLS, Pub., Hunter, Okla.

CLOSING OUT. TREMENDOUS STOCK OF IMPORTED FANCY STREET, EVENING GOWNS, Wraps, Etc. Worth $50 to $75. This sale, $10 to $15 each.
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Removes superfluous hair from any part of the body. The only safe and reliable depilatory known. Large bottle $1.00; sample 10c. Send for booklet free.
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FRANK B. MESERVE STOCK CO.
New Rehearsing. Open Jan. 31. PEOPLE IS ALL LINES.
Send photos, programs, lowest salary, balance of season. State all first letter. Join on wire. People with Specialties given preference. Marion Lewis (Mrs. Eugene Merrill), Bert Kellers, Ed. Armstrong and wife, Smith Wallace, Malcomb Clifford, L. Warren Wilson, wire.

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SPECIAL INDUCEMENT
To Vaudeville owners to popularize the latest and strongest song hits, "Sweetest Smiles," "Dear I Wed to Pass Away," "If I Had a Prow Like Rookie" "I'd Be a Millionaire."
Must be in position to have them sung on every stage in the U. S. and Canada.
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MOORISH MAIDS.

The show at the Union Square last week was good and smoothly produced. The crowds have surprised all concerned. From Ed. Rice's nieces in the box office to the crew handled by Sammy Shirk on the stage there is a ring of harmony that spells fifty per cent of the success.

The first part, in a hotel lobby set, started with Lena La Couvier, proprietress landing two competent attendants to handle her guests, with "Grogan" Spencer as a "tad" porter, and Bert Weston doing Dutch, as a clerk who worked the cash register to his benefit. A prop elevator and a bottle of chloroform allowed Spencer time for big fun making. Weston's funny Dutch harmonized well with "Grog's," and Dewy Campbell's work as a "coke cuffer" with many dresses. Each still gets his little round of "hand" at initial entrances.

Norma Brown, Louise Pierson and Laura Houston, the company's new wee bit of vivacious soubrette, were guests, to be robbed by Weston and elevatored by Spencer, while Joe West, another new face in the cast, as a scrappy roughneck, got the chloroform played on him by "Grog" to save the place. West did well all week, landing still more solid with his tragedian characterization. In the hotel bit Campbell was turned down by the Spencer-Weston combination, due to his lack of a wife and baggage, while another comic card game by this trio, and a port wine bit of fun was also indulged in.

Among the songs were "Louisville," led by Laura Houston, in a pretty soubrette rig, and the chorus as maids and bellhops; "Beautiful Band," by Louise Pierson; "To Lon," by Norma Brown, with the chorus in chic, short lavender dresses; "Auntie Skinner's Chicken Dinner," by Lena La Couvier. The finale had the entire company round an illuminated streamered pole, led by Miss Pierson in white tights.

A three part feature picture split the show. The railroad station set, at Louisville, showing a the atrical troupe "on the rocks," with West seeking a way to land transportation by pleading his case to "Hank" (Dewy Campbell), who doubled from "dope" to a very good rube, assisted by "big gal" (Laura Houston). Hank's demand for an exhibition allowed the songs to work in, Lena La Couvier leading "When You're in Love with Someone;" Spencer and Weston got in as "tad" and Dutch brakemen of the road, the old miniature train being a scream, bringing on Lena, injured. The first aid business administered to her by Spencer, Weston and Campbell suited for a laugh, and the liberal use of a slapstick worked up half a dozen encores. "Orange Blossom Time in Loveland" was led by Miss Brown, with the chorus in tights.

"The Three of Truth," proved a lot of fun, while Spencer showed up clear in his "following around" of the Misses Pierson, Brown and Lena, as sleep walkers, and Campbell and West, also got the "somnabulistic" spirit.

"Some Baby," led by Louise Pierson, in a gold dress, took encores, and the Kahn chorus were worth them, the way they worked during every repeat. These eighteen girls are a comely looking, clean cut bunch.

Laura Houston's eccentric dancing and all around work was of the first water soubrette brand.

"Grogan" had barely a "part," but his working into things gets him over as a staunch favorite. Bert Weston stuck to Dutch all through the show. Dewy Campbell scored with his "Wot You Guys Doin'," line, as well as in the rube character.

Joe West's tough nut and "tragedy," registered him as a welcome newcomer to the Kahn class.

Norma Brown continues to add prestige. *Tod.*

CUPS FOR POPULAR GIRLS.

A voting contest for the most popular girl in the chorus of the Union Square Stock Co. is being held by Manager Ben Kahn, at "The Square" this week.

Silver loving cups will be awarded the trio of winners.

Gus Fay will join the Square company, opening 24.

DAISY LEAVES ROSE.

Daisy Harcourt will close with the Rose Sydell London Belles Jan. 22, at Miner's Bronx.

MONA A HELLO GIRL.

Mona Raymond will open with the Hello Girls in Jersey City, Jan. 24.

LEW WATSON, of Paterson, N. J., is a deputy sheriff.

BEAUTY, YOUTH AND FOLLY.

Billy K. Wells and Wm. Farrell furnished the book and music for "The Speeders," a sort of "Brewster's Millions" bit, wherein the Hebrew and the Irish are competitors for the hand of an heiress, and have to get rid of their money to get her.

Ed. Swartz was the Hebrew, at the Olympic, New York, last week, and George Hickman, the Irish fellow with the funny face, played Terry O'Toole in clever style.

Alf. James, always dependable as a character man, was the lawyer, who saw that the provisions of the will were carried out, and Arthur Delmore, as the roof garden proprietor, played straights and sang well.

Margaret King, the prima donna, was the heiress, and she looked and acted well as Marie Million, and all the numbers assigned to her were secured.

Julia Clifford was a friend of Marie's, and showed good form and plenty of action in her role and in the numbers.

Stella Willis did good work in the soubrette role, her dancing steps and lively movements coming in handily for working up quite a few numbers, including the finale of the second act.

Kate Prior also showed to advantage in several trimmin' bits and numbers, also in the sketch in the olio.

The chorus was a pleasant looking collection of willing workers, listed as follows: Olive Verne, Daisy Grant, Bessie Hart, Phil Therriault, Hilda Gibbs, Mabel Harrison, Rose Meyers, Hazel Melbwine, Lillie Isabella, Billie Therriault, Prince Verne, Anna Isabella, May Vernon, Ruth Sanders, Ruby Merriman, Grace Gordon.

All kinds of bunco games are used to relieve the Hebrew and the Irishman of their money, and when they are broke, the heiress decides to lose the money and to marry the roof garden proprietor. A drunken bit by Hickman and Miss King was well worked up.

"My Yankee Girl" was sung by Mr. Delmore to the chorus girls, while Swartz followed in a parody on the number, with the "tough" aggregation of ponies. "Little Girl" was sung by Miss Clifford and Swartz, who gave character impersonations of cats, and then chickens, with actions that should be censored considerably. "Master of Mine," by Miss Clifford and Swartz and Hickman; "Louisville" and "Magic Melody," with Miss Clifford singing in one of the boxes, were other interesting numbers. Stella Willis was the party in an undressing bit, wherein each drink made her take off a little bit more and give it away.

The olio introduced the Isabella Sisters, violinists and mandolin players, who provided harmonious selections, and danced to their own music, attired in dainty frocks.

"The Strike" showed Alf. P. James, Kate Prior and Arthur Delmore in the familiar scenes, with Mr. James as the rough old sea captain.

"Oh, You Seashore" was the burlesque. Mr. James played the side show lecturer, and Swartz and Hickman had a lot of fun at the various resorts. Two bears kept things lively for a time, also an auction, with a lot of bladder work.

The numbers included "Crazy Over You," by Stella Willis; a march song, led by Miss King, in white tights; a baseball bit, with everybody dancing; "Don't Bite the Hand That's Feeding You," a medley by Swartz and the chorus girls, to many encores, and the "Bom-Bom-Bay" finale, led by Stella Willis.

During intermission Sam Clark, ahead of the Record Breakers, announced his attraction for next week, in well chosen terms and Chesterfieldian style, for a round of applause. *Mill.*

GERARD MANAGES HOUSE.

Barney Gerard acted as house manager of the Miners' Bronx Theatre last week, during the engagement of the Follies of the Day, celebrating anniversary week with a series of timely events.

Between the first and second acts a cabaret performance was given by a troupe of colored singers and musicians.

Gertrude Hayes distributed large balloons during her song "When I'm Dancing With Peg o' My Heart," and the audience was invited upon the stage to dance.

As song writers' contest, a prize waltz contest, conducted by Miss Hayes: an amateur night and a big wrestling carnival night, looked after by George Bothner, were among the extra features that crowded the house on their respective nights.

BAD, BUT GOOD?

In the review of the Tourists written by a critic, the opening paragraph describes the show as "monotonous."

The lengthy write up then enumerates all the good things in the show, notably the chorus, all pretty and a group of life, besides other things that were "well done" and that stood out.

With the numbers by the "life" chorus occupying considerable time of the show, and the other good things coming on regularly, how could the show be monotonous?

Concentrate your thoughts on this question and you might dope it out.

LENA IS HERE.

Pittsburgh papers came out Tuesday of last week with a review of the Sam Rice Show, giving Lena La Couvier the bit honors of the performance. The fact is fair Lena did not make the jump from the York Theatre Stock engagement here to the Smoky City with which company Rice left here with on Sunday, Jan. 9, but was transferred back to her berth with Ben Kahn's Union Square Company.

AMERICAN BURLESQUE CHANGES.

The American wheel shows are now playing the Lyceum, Columbus, O., going there from Cincinnati, and from Columbus to Youngstown and Akron.

Indianapolis has also been switched to follow Grand Rapids, Mich., to fill the lay off, and shows will go from the Gaiety, Chicago, to the Buckingham, Louisville.

MABELLE PARKER AT HOME.

Mabelle Parker, with Billy (B. T.) Watson's company, is well remembered for her clever work with dramatic and musical comedy companies in and around Boston. At the close of this season she will return to Montreal, where she was engaged last Summer, and rejoin the Princess Stock Co. for an engagement of eight weeks, after which she will rest until rehearsals are called for next season, she having already signed for a prominent part with one of the Columbia Amusement Co.'s attractions.

PRINCESS STOCK CO.

Joe Thomas, manager of Maple Leaf and King Edward Theatre, in Montreal, Can., has re-signed Harry E. Kelly as director; Marjorie Hines, prima donna; Dave O'Dowd, comedian; Mabelle Parker, ingenue, and Mildred Fyles for his Summer stock, to alternate between two Montreal houses and one in Ottawa.

Mr. Thomas is also trying to locate all other favorites that played last Summer's engagement with his company.

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

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Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS
With CATHERINE CRAWFORD
AND HER FASHION GIRLS.
Management A. K. PEARSON.

MELODY LANE

BY JACK EDWARDS.

"FEIST'S" NEW CROP OF SONGS.

The first announcement of the new songs for 1916 of the Leo. Feist Company appear in this week's issue, and embraces a collection of songs composed and written by many of America's song writers.

An announcement from this firm generally means "surprises" to the singing profession, and a glance over the list of songs in this week's issue published by the Feist company shows that the same "Feist Test" has been applied to each and every number.

It has always been a boast of Leo. Feist that his first thought in getting out a new song was to cater to the singer and give him the style of song that will get the most applause.

In the list mentioned below will be found a song to suit any kind of an act. "Have You Forgotten Me?" "Those Good Old Days Back Home," "In the Glory of the Moonlight," "You Can't Get Along Without Them," "You'd Never Know that Old Home Town of Mine," "There's a Broken Heart for Every Light on Broadway."

"RAGGING THE SCALES" BROADWAY'S BEST INSTRUMENTAL.

They say that hits come in twos for publishers, and that this has not proved to the contrary for the Broadway Music Co., can be seen by the fact that this firm just closed 1915 with the biggest instrumental number of the season, called "Pigeon Walk."

1916 opened with another one of those sure-fire numbers for the Broadway called "Ragging the Scale."

Hardly a theatre, restaurant or cabaret in town that doesn't play it, and the saying that "you hear it everywhere" can truly be attached to this fascinating and wonderful piece.

MORRIS' 'FRISCO OFFICE.

Al. Brown, the "Always Busy" Western manager of Joe Morris' 'Frisco office, writes me that the biggest plug ever put over on any catalogue is being put over this week in San Francisco, at the Orpheum Theatre, nearly the entire catalogue of Morris' numbers is being rendered.

Cover and King are in their second week, singing "Orange Blossom Time," "Could the Dreams of a Dreamer Come True" and "Home Town in Ireland." Bert Lamont's Cowboys are singing "Valley of the Moon," and in James Dutton and company act, their whole musical setting is comprised of the Morris numbers, "Orange Blossom Time," "To Lou," "Virginia Lee," "Moonlight on the Mississippi," and Rooney's Orchestra is playing a Morris medley for intermission.

At the Pantages Theatre, "Colonial Days" are using "Orange Blossom Time" for their closing number, and are "cleaning up."

At the Empress Theatre, Burton and Wilson are singing "Orange Blossom Time." Every music store in the city has full window displays of these numbers, and at every cafe and dance hall in this city and in Oakland it sounds like a Morris festival.

Davenport and Purcell, at the Strand, in Stockton, are singing "Orange Blossom Time" and "Home Town in Ireland."

At the Hippodrome, "Orange Blossom Time" and "Ireland" are the opening and closing numbers on the program. The same is the case at the Princess Theatre, also at the Republic, Lyric, and at the famous Portola Cafe "Orange Blossom Time" is the principal dancing number. Al. says that he has not missed any sleep getting this almost perfect showing, but he is away behind on his mail.

Incidentally, and for good measure, he says that last week Jones and Wilson, "Some Baby Dolls," sang "Some Baby" at the Oakland Orpheum; Lillian Hale, "The Girl from Dublin," sang "Home Town in Ireland" at the Princess, and "The Big Four," at Pantages', added to the festivities by singing "To Lou." Al. says that it all "seems like a dream."

Just to make it "more better," the big Woolworth store is presenting each purchaser of "Orange Blossom Time" with a California orange, and over two thousand copies were delivered to the store in the last eight days. Al. tells me that Frisco is nice, but he is getting lonesome for the lights. Inquiring friends will please take notice that he is "busier than ever."

GILBERT AND FRIEDLAND'S THIRD.

It isn't an easy matter to turn out three solid hits in succession, but L. Wolfe Gilbert and Anatol Friedland hold that distinction.

Their latest song, called "I Love You, That's One Thing I Know," is proving one of the real sensations of 1916. The beauty about this new number is that it is suitable for talking as well as with those having the high note.

Gilbert, himself, tried it out recently in several New York houses, and the results were always the same; a big hit.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" ..... (B'WAY MUSIC CO.)
"M-O-N-H-E-R, a Word That Means the World to Me" ..... (LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland" ..... (JOE MORRIS.)
"Norway" ..... (LEO. FEIST, INC.)
"That's the Song of Songs For Me" ..... (SHAPIRO-BERNSTEIN CO.)
"My Sweet Adale" ..... (JOS. W. STERN & CO.)
"I'm Ready to Sleep With an Old Fashioned Melody" ..... (BROADWAY MUSIC CO.)
"Could the Dreams of a Dreamer Come True" ..... (JOE MORRIS CO.)
"The Little Grey Mother" ..... (M. WITMARK & SONS.)
"I Love You" ..... (Jos. W. STERN & CO.)
"A Little Bit of Heaven" ..... (M. WITMARK & SONS.)
"Ragging the Scale" ..... (BROADWAY MUSIC CO.)
"The Lights of My Home Town" ..... (CHAS. K. HARRIS.)
"She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You" ..... (J. H. REMICK & CO.)
"Moonlight, It's You I'm After" ..... (J. H. REMICK & CO.)
"What a Wonderful Mother You'd Be" ..... (SHAPIRO-BERNSTEIN CO.)

ANOTHER ERNEST R. BALL INSPIRATION.

Every once in a while the goddess of melody spends a quiet half hour with one of her favorite interpreters, and leaves him with a precious gift which he loses little time in giving, in his turn, to an expectant and grateful world. The interpreter in question—he on whom, in fact, the gracious goddess seems to have smiled most lavishly of all—is Ernest R. Ball, and the occasion of this revelation is the publication by M. Witmark & Sons of a new song by that gifted writer entitled "Good-Bye, Good Luck, God Bless You." Never since the memorable afternoon when the voice of prophecy was lifted to proclaim a world smashing hit in "Love Me and the World Is Mine"—a prophecy that was fulfilled with lightning rapidity—never since that day has there been anything like the enthusiasm aroused over a new Ball number as that which has been lit by the appearance of this new ballad. The lyric is by J. Keirn Brennan, and thus the new number starts with the joint authorship that has been responsible for such record makers as "A Little Bit of Heaven," "In the Garden of the Gods" and "If It Takes a Thousand Years."

"Good-bye, Good Luck, God Bless You" is one of that sort of songs that you can't really describe, because it is at once so simple and effective. Ball's setting is Ball at his best—melodious, simple and altogether captivating alike to the ear and to the heart. For it is an appealing melody—one of the kind so frequently alluded to as "singing itself." Here is a ballad with a title that will sell it alone, but the title in this case, happy though it be, is but the thing it is—the beginning. The rest of the song improves with every measure, and the publishers confidently predict a sweeping and rapid triumph for it from every possible point of view.

NEW PUBLISHER.

James Brockman, who has to his credit some of songdom's biggest song hits, has embarked in the publishing game and has several good songs.

James will shortly make an announcement in these columns.

ARTHUR BEHIM ELIGIBLE.

Arthur Behim has sent an application to Big Bomb to enroll as a Little Ruse in the K. I. P. Klan. Mr. Behim's eligibility is being investigated by Poison Gas and Zeppelin.

TEDDY MORSE'S MUSINGS.

DETROIT.

DEAR JACK: You being a New Yorker, think it's the greatest city of all, and Chicagoites have the sneaky idea they have New York beaten, and I'm like you in regard to N. Y., but my hat's off to Detroit, the city wonderful. Prosperity bubbles and surges on all sides here, cafes, cabarets, hotels, stores, movies, seem to be crowded all the time, and "S. R. O." is out every night at all the theatres. And automobiles! It seems everyone owns, drives or helps to make one, and they are as plentiful as professional copies in a Harlem flat, and gasoline only seventeen cents a gallon. The "taxis" are fine, well upholstered, smooth running, and cheap. You probably know what salaries that twentieth century genius, Henry Ford, pays, and now he's started four different shifts every twenty four hours, giving four sets of men employment at $1 per hour, the least a man can make on the week being $36. I couldn't begin to describe the Packard and Ford factories, which are wonderful to see, but in Ford's, which employs twelve thousand men (think of it!) you can follow a car from the beginning till you see it finished, and it doesn't take any longer than it does to write a bill.

Jack Ashley runs the cabaret at the Griswold, and is part of a great singing trio, with Frank Bessinger and Dan Woecker. Misses Ada Carlton, Sue Rathbourne and Ida Abbott complete a dandy show that takes place between afternoon and evening. At the Tuller, Billy Turner leads all the big numbers. Jack Symonds' "pianos" and the Futurist Sextette and others make an interesting evening. The Frontenac, Cadillac, Metropole, College Inn, Heidelberg and Hofbrauhaus all offer good music and entertainment, and it's necessary to reserve tables in advance in every place in town. Ben Welch and his show played to packed houses day and night.

Nobody knows, or seems to care, that a terrible war is on, and wouldn't realize such a thing exists if it wasn't for the enormous orders every factory is getting, and working day and night to fill. Big, classy display signs light up the city at night, and *The Detroit News*, an evening paper, has an edition every night of thirty-two pages, packed with ads. and inviting bargains. That paper remarked editorially the week "that probably no community in the world is enjoying the same degree of staple success, embodied in bank balances, rising skyscrapers and whole streets of new homes, which Detroit has now."

Visited the J. H. Remick offices and they are ideal. Met genial J. H., beaming and boyish; Daisy Sullivan, champion buyer for his stores; Emil Vockler, who has charge of the printing plant, a big enterprise in itself, with eight cylinder presses, bindery, etc., running full tilt; J. H. Engel, the official check signer, and Dick Whiting, who has charge of the prof. dept., in conjunction with Dave Ireland, wrote "Twilight Time in Holland." They are two clever boys, and their songs are as good as any turned down, or, rather, out, in the East. Their new one is called "In the Valley of the Nile," a stirring ballad number, which could easily be made a big song.

It seems every one in the music business "makes" Detroit some time or other, for here are the main offices of the S. S. Kresge Co., Mr. Woolworth, buyer, not forgetting the nice, fat orders Miss Sullivan can give out at Remick's, and Grinnell Bros., with branch stores all through Michigan. Tell Taylor came through, so did Dick Winterstein (Fields), N. J. A. Forster (for himself), and Bert Avery (Witmark), and by the smiles they all wore and bought, I guess things "broke" right for them.

The show at the Temple this week is of the usual D. S. O. excellence, and Manager C. S. Williams is at the helm, with Al. Green's fine orchestra supporting each act in splendid shape. Jed and Ethel Dooley, a clever pair; Lucy Gillette (no relation to the razor man—she's "Deutsch"), juggling specialty; Ralph Smalley, 'cello virtuoso; Clarence Oliver and Georgie Olp, in a sweet and delightful sketch called "Discontent," very well played; Kramer and Morton, the black face "rioting" pair, "stopping" shows being their favorite pastime; Mlle. Lubowska, in classic dances; George MacFarlane, billed as America's eminent baritone, and pre-eminent in his delivery of songs and stories, and Mr. and Mrs. Harry Howard's animal act, one of the best of its kind, American or foreign, and who rule their pets with a whip made

of love and kindness. Ford jokes are the scream here, and Kramer and Morton told one that made the audiences howl. They tell about seeing five Fords on a corner crying as if their hearts would break, when a big Packard came along and asked "What's the trouble, little Fordies?" and they all sobbed: "Our papa's gone to Europe!" So long, Jack; regards to all the music boys.

Sincerely, THEODORE MORSE.

A NEW REMICK BOOSTER.

Eugene Reichgott, the whistling song demonstrator, is now connected with the J. H. Remick Company.

NOW MEMBER OF BROADWAY.

Fritzi Leyton is now connected with the Broadway Music Co., and would like to hear from her friends.

PITTSBURGH HOSPITALITY.

The Curt E. Young Music Co., of Pittsburgh, extend an invitation to all professionals visiting that city to pay them a visit, as they have several new songs for the new year.

JULIUS P. WITMARK RE-APPEARS IN PUBLIC FOR ONE PERFORMANCE.

At the great testimonial performance tendered to M. B. Leavitt, the veteran manager, at the Manhattan Opera House, on Tuesday, Jan. 11, by his many friends in the profession all over the world, one of the special features was an old time minstrel first part, which was the means of introducing a number of well known performers who had been associated with Leavitt in the old days. Among these old favorites were such well known artists as Fred Niblo, Jas. T. Powers, George Wilson, Carroll Johnson, Tom Lewis, Dan Collyer, Will Oakland, Frank Dumont and Julius P. Witmark. This was Mr. Witmark's first appearance in public since his retirement fifteen years ago, to take an active hand in the multifarious duties of the firm of which he is so untiring a member, M. Witmark & Sons.

Nothing but a sentimental impulse such as this could have induced the genial "Julie" to emerge from his retirement, counting a busy desk as such, and come into the glare of the footlights, but his reception and the contributions he made to the program were of such a nature that he must feel glad he did so—as happy as were his hearers on this interesting occasion. Mr. Witmark chose, very appropriately, for his selection the song that was his first solo on any stage, when he appeared as "the wonderful boy soprano" with the M. B. Leavitt Gigantic Minstrels, at Tony Pastor's new Fourteenth Street Theatre, during the week of May 12, 1884.

The song was "Baby's Lullaby," and if it was ever better sung in his life than Mr. Witmark sang it on this memorable occasion, no records of the fact are extant! In response to the inevitable applause, Mr. Witmark sang a new ballad by the well known composer, Ernest R. Ball, lyric by J. Keirn Brennan, entitled "My Wonderful Love for Thee," and his voice and delivery were alike a revelation to those who had never had the privilege of hearing him sing. Incidentally, watch this song. It is going to do great things.

In introducing Mr. Witmark, Fred Niblo, who acted as one of the interlocutors, made a charming little speech, during the course of which he referred to Mr. Witmark as the member of a house bearing a name that was known all over the world wherever music was heard. "It is a privilege and an honor to introduce Mr. Witmark," said Mr. Niblo feelingly. "He is a great friend of Mr. Leavitt's, and a dear personal friend of my own, who thus makes his first, and, perhaps, his only, reappearance on a public stage after fifteen busy and useful years of activity in an ever-increasing field of interest." The cheers that greeted this announcement were heartily renewed when Mr. Witmark had given such effective evidence of his undiminished powers as a vocalist and entertainer.

LAURA BURT, Clifton Crawford, Fred Niblo, Vivienne Segal, Frances Demarest, Ted Lorraine, Hazel Allen, Thomas Allen Rector and others are scheduled to entertain the Theatre Assembly at the Hotel Astor, Friday afternoon, Jan. 21.

AUGUSTUS THOMAS will be guest of honor and principal speaker at the second annual dinner of the Playwrights' Club.

THE FRIARS will tender George S. Dougherty a dinner at their clubhouse, Jan. 30.

BRUCE GEARY, formerly with "Very Good, Eddie," is now dancing at the Ansonia Hotel.

HARRISON SISTERS

Benella, Best Girl Banjoist in the World

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

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Hardin, Florence
Hall, Babe
Hyland, Mrs. J. A
Hawk, Clara
Hewitt, Maude
Iris, Elsie
Johnstone Edith L.
Johnstone Ruth A
Kimball, Maude
Knowles Priscilla
Knowles, Evelyn
Kehoe Sisters
Kelley, Eda Von
Kurtz, Edith L
Kingsley, Anna
Lloyd, Anita H.
Livingstone, Pearl
Lambert, Dot
Loftus, Beatrice
Laporte, Babe
Livingston, Pearl
Merriman, Ruby
Maxwell, Flossie
Mansfield, Lillian
Manderville, Marjorie
Milton, Madge
Moreland, Miss
May, Jessie
Maynard, Mrs. Harry J
McIntyre, Maude
Moore, Flora
Nazworthy, Sadie
Norman, Lucille
Newton, Neola
Neilson, Lella
Opel, Mrs. Harry
Owens, Olletta
Odam, Mrs. C. D.
Osmond, Miss M.
Price, Beal
Parker, Mrs. Geo.
Page, Jennie
Price, Mrs. J. R.
Russell, Nella
Russell, Mabel
Russell, Mae
Ritchie, Adele
Raymond, Mona
Robeson, Erba
Russell, Helen Forrest
Seymour, Grace
Seeker, Mrs. Lew
Sykes, Carrie
Slorey, Sylvia
St. Clair, May
Shirley, Ray
Sinlae, Evelyn S.
Stewart, Olive
Temple, Flora
Thomas, Clara
Vrucia, Vera
Vaschton, Jane
Valentine, Ethel
Vincent, Miss G.
Woods, Mildred
Worth, Claribel
Whyte, Millie Corbin
Weaver, Lydia
Wilson, Helen
Wilson, Pearl
Weston MrsFrank
Wiswell, Louise

GENTLEMEN'S LIST.

Arnaud, Peter M.
Aucker, Louis
Auger, Lou
Allen, Tom W.
Acker, H. H.
Allen, Doc
American Com 4
Allen & Francis
Ashley & Canfield
Arlington & Beckman
Adonis, W. H.
Allen, Jack
Audley Players
Adams, Lew
Anthony & Ross
Adams, Van B.
Aubrey & Mack
Amick, Jack
Armond, Prof.
Auslet, Jack
Archebold, F.
Astellas, 3
Applegate, J. R.
Ardmore, M. A.
Anthony & Mack
Arensohn, M.
Auslet, Jack
Amer. Amus. Co.
Bush, Billy
Bensee, E. O.
Brooks, G. V.
Bertrand, Frank
Blake, John
Barlow, Lawrence
Bicknell & Gibney
Billing, H. H.
Bedell, W. James
Beckwith, L. O.
Bennett, Mr. & Mrs. E.
Bayes
Baker, Dr. John
Bernard, Shaa-on & Brown
Bernard, Mike
Beasley, Al.
Bedell, N. J.
Balfour, J. E.
Blake, Basil
Burt & Malvene
Boyd & Veola
Brown, Dick
Bloom, Murray
Brown, J. Ed.
Brown, J. W.
Buckley & De Larsh
Bonlwe Stock Co.
Bowers, Martin
Boyd, G. K.
Brown, Elmer
Batchelor, Sam E
Bailey, C. A.
Bordley, Chas. T
Biel, Felix
Cole, Vic
Crane, E. M.
Crawford Edward
Cortez, Jack
Carr, Henry
Cunningham, Billy
Crane, D. A.
Carpenter, Wm.
Clark, Ned
Casey, C. M.
Chartres-Holliday Co
Cleve, El
Crone, Harry
Carbone & Amelia
Cannon, T. J.
Carleton, Frank
Carter, F. O.
Callia, Joe N.
Calloway, H. R.
Crawford, Ray D.
Cohn, Lewis
Coleman, Harry
Crosby, Scott & Puglia
Cole, J. M.
Comedy
Cohn, Mamy
Correa, J.
Centwell, Johnny
Cortland Dr. G E
Collins & Hawley
Clifford & Ray
Curran, Wm.
Corlett, Lawrence
Callahan, Frank
Clerk, Del, E.
Curtis, Chas. R.
Doreman, Steve
Dalsh, S.
Dufrane, Frank
Develde, Ed. J.
De Mar, Paul
Dooley & Rugel
Deming, Arthur
Dameral, George
Dowell, Ed.
Davis, J. Foster
De Phil, Chas.
Denton, Lord E.
Dakin
Delroy, Rube
DeWolf, Luton
Davidson, W. J.
DeLoris, John
Dunning, B.
Duvall, Harry
De Pew, Tom
Dickens & Floyd
DeAcame Truman
De Phil &DePhil
Dorothy, Gavin
Edwards, Ebert
Everett, Wm.
Edwards, Joe
Evens & Smith
Elgin, R. O.
Elks Trio
Elliott, W. H.
Ezzell, Ben E.
Enoch, O. D.
Espe & Paul
Ewing, Chas. O.
Elmer, Albert
Fritz, Jack
Fanshawe, Art L
Fields & Allen
Forepaugh, Geo M
Fales, O F.
Foley, Eddie
Finney, C. W.
Freis, Sam
Fountain, Bobby
Franks, The
Frank, J. E.
Fay, John
Flaig, Aug. H.
Feldman & Christie Co.
Frey, Henry
Freudenberger, C.
Farnum, Ted
Florence, Wm. J.
Fuller, Geo. W.
Fritz, John J.
Grinnell, Bennie
Gagnon, Bert O.
Gsell, Henry
Gibson, Billy
George, Chas.
Glassford Andrew
Goodland, Milt E
Grey, Byron
Graham, Earl
Garfield, B. M.
Garden City Four
Gregory, F. F.
Greenburg, Abner
Genter, Chester
Gerard, Ralph
Graham, Ferd.
Grandi, Robert
Gramlich, Chas.
Galety Amus. Exc
Griffin, J. A.
Gordon & Murphy
Golden, Lew
Grossman, Al.
Gillen, Frank J.
Gordon & Gordon
Goudran & Schaat
Green, Sam
Grayhill, A. H.
Gould, Al.
Gilnes & Lalor
Golden, A. W.
Gorton Minstrels
Goetz, Coleman
Gordon, Jack
Gilmore & Castle
Gillen, Chas. J.
Gay, Byron
Gordon, Max
Grimes, Tom
Grace, Frank
Gordinier Bros Co
Gay & Gilrose
Gray, Robert
Gracey, Wm.
Haines Chas. D.
Henderson, W. J. & R. J.
Harlson, Reub
Hodgins, Albert
Hogan, Roy E.
Higley, Earl
Harris, Meyer
Hersom, Frank B
Hamilton, H. B.
Halsey, Seth G.
Hall & Adair
Hammond, Chas
Hempton, Russell
Halloway, J. Fred
Halke, R.
Hellman, Dan
Hall, John G.
Healy, Dan
Hayes, Gordon
Herring, Ira
Halsey, Seth G.
Hartigan, W. H.
Howard, Chas.
Hite & Bellow
High Life Four
Herley, N. S.
Hunt, O. M.
Hilton, John
Howard Bros.
Hyama, Sam D.
Hogg, H. Simpson
Hitner, D. Otto
Hughes, Frank
Herbin, Jas. J.
Hellman, Dan
Hugo, Harry
Howard, Harry
Hitner, D. Otto
Harcourt, Wm.
Jerome, Edw.
J. X L Ranch & Harris Show
Jones, Sherman L.
Jameson, C. E.
Jacobs, Henry
Jolson, Harry
Jones, Bert
King, Harry
Kennedy, Tony
Karloff, Bovis
Kennedy, S. A.
Kall, Geo. O.
Kelso & Leighton
Keno & Mayne
Knorr, R. O.
King Bros.' Wild West
Kinnie Circus
Kirby, Alvin
King & Sylvester
Kelly, Jamie
Kressman, F. H
Keenan, Jas. B.
Keyes, Chester
Kibbee, Guy B.
Kantor, Mr.
Lawrence, B. B.
Lee, Jack
Lawrence, O. A.
Lerch, John
Leigh, C.H.Acker
Lind Trio
Lewis, A. S.
La Pier, H.
Le Van, Harry
Lanning, Arthur
Latimore & Leigh Co.
Lewis, Jack
Lane, Terry
Latimore, E.
Leavitt, Ray
Lane, Jack R.
Long, G. E.
Larkins, Wm.
Lewis & Oliver
Lewis, Joseph
Lester, Bert
Lewis, Sam
La Marrs, Flying
Lenox, Book Office
Lanham Players
Lester & Smith
Lashley, Hugh
Lee, Dock
Lea, Mark
Lester, H. A.
Leander, Harry
Lambe, Lee
Lawrence, John
Loftus, Frank
Lorraine, Howard
Loftus, F. J.
Libbey & Frayer
Lucas, E.
Lloyd, Richard
Lorenz, Johnny
Loomis, Doc.
Lambert, A. J.
Lipecom, L. G.
Lavarine &France
La Toy, Joe
Lunney, James
Martin Mr &MrsA
McGurgan, Frank
Munichs, Flying
Mealy, Sig.
McAnallan, Joe
McNutts, Cycling
Meistersingers The
McDorman, O. W
McGrail, J. F.
McPhillips, S.
McCaffery, J. O.
McCarron, Chas.
McDevitt, Kelly & Lucy
Mack, O. M.
Mayo, Earl O.
Manning & Falco
Marks, Abe & Co.
Marks, W. B.
Martin, Geo.
Makiro & Co.
Moulton, Harry
Manville, Chas.
Mack, B. J.
Madgleys, The
Melbourne, Billy
Maher, Phil
Marlon, O. A.
Mack, Daniel
Matthews, Wm.
Maglin, Joes
Meakin, Hardie
Meyers, Chas. E.
Maddocks, F. L.
Marshall, Walter
Meehan, John
Mann, Martin
Marriott Twins
Moseley, W. M.
Misco, Steve
Michael, D. A.
Mott-Addison Co.
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Mokelke, Edw.
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Mason, Oscar
Marty, Joe
Muhlbaur, Otto
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Niner, Ed.
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O'Brien, Neil
Orustein, Mr.
O'Neil, Mac
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Fean, Jack
Patch, Geo. L.
Parsons, Jack
Pudig & Wilder
Pullman, Jack B.
Powell, Eddie
Price, Happy Hal
Rossmyn, Holly
Ray, Skates
Ritchie, Arthur
Reid, Willard
Rallare, Chas.
Reviand, Edw. O.
Roy, Walter
Russell, Bob
Root, Frank
Russell, Bob
Santon Fran. Colo
Sanford, Walter
Speare, O. Gus
Seymoure, Schultz
Southorn, Bert
Simpson, Jas.
Shadrock, Jas. A
Sibley, Horner W
Stross, Herman
Skop, Stanley S.
Slauffer, Edward
Tucker, N. E.
Trahern, Al.
Templeton, Roy
Temple Trio
Van Dyke, Eric
Van Haven
Vogel, Jno. W.
Woods, Walter
West, Ed.
Wilkins, Roy
Woodin, O. R.
Walt, Warren K.
Warner, Ben R.
Ward, W.
Widger, N. H.
Wadraasl, Bennie
Williams, C. F.
White, Will L.
Walton, Art F.
Webster, Harlie
Wilkens, Mr.
Yule, Arthur
Yockney, John F.
Zerados, Aerial

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EDNA WALLACE HOPPER returned from Europe Jan. 11.

M. A. JOHNSTONE is doing a Charlie Chaplin specialty as an added attraction with Wallace R. Cutter's "Peck's Bad Boy" Co., playing through Illinois.

CENTRAL TRUNKS

26in., $10; 28in., $11; 32in., $12; 36in., $13; 40in., $14.50. Circus Trunks, 24x18x18, $9.50. Bill Trunks, 30x28x15, inside, $13.50. Litho Trunks, 42½x28½x12, inside, $16.50. Shipped on receipt of $3, balance C. O. D., except over 300 miles, then remit whole amount.
CENTRAL TRUNK FACTORY, Est. 1864, SIMONS & CO., S. W. cor. 7th & Arch Streets, Phila.

AL. G. FIELD SUES FOR BREACH OF CONTRACT.

COMPELLED TO LAY OFF JAN. 14, 15.

ACTION BEFORE NAT. BILLPOSTERS' ASSN.

The Al. G. Field Greater Minstrels contracted to play Trenton, N. J., Jan. 14 and 15, and were compelled to lay off those dates.

Mr. Field states that the contract was entered into as between himself and the Trent Theatre Company nearly one year ago for the dates of Jan. 14 and 15. The Al. G. Field Minstrels has played Trenton annually for twenty-three years, the extent of the engagement being a matinee and night performance heretofore. Last year—1915—the receipts were exceptionally large. Montgomery Moses, manager of the Trent Theatre, induced Mr. Field to make the engagement cover a period of two nights and a matinee this season. Mr. Field claims that he canceled a night in another city in order to comply with the request of Mr. Moses.

A few weeks ago, after all the advertising material was ordered and dated for Trenton, a letter was received by Field, from Moses, advising that the policy of the Trent Theatre would be changed and that hereafter nothing but pictures and vaudeville would be played in that theatre. Mr. Field replied, explaining the conditions as to advertising material, etc., and furthermore, stated that every city in the vicinity of Trenton had contracted to play his minstrels, and that there was no available time open to him Jan. 14 and 15, and that he would have to lay his company off those dates, not only losing valuable time, but the expenses attending this lay off; furthermore, advising Mr. Moses that if the Trent Theatre Company did not comply with their contract and play his minstrels, Jan. 14 and 15, he would seek legal redress. Moses has failed to comply with his part of the contract, so Mr. Field claims in his suit instituted in the United States Court, in Trenton.

There are other issues that have been brought up. It seems the Trent Theatre Company operates or owns the billposting plant. The agents of Mr. Field offered this plant advertising material, updated, to be posted. The billposting plant, by the order of Mr. Moses, refused to receive or post this material. Action has also been taken before the National Billposters' Association in this matter.

The Field Minstrels are a standard attraction, and have been before the public many years and earned an enviable reputation in both the amusement and business world. Mr. Field states that in his thirty years' proprietorship in this company, this is the first experience of this character that he has gone through, and that he will maintain his rights in the courts in a forcepse conclusion. The outcome of this litigation is looked forward to with a great deal of interest by the managers of traveling organizations.

MRS. LILLIAN HANDY, now a sweet young bride again, is not booking in the trenches, but doing nothing but book all Canadian time, and no time for selling acts from her offices in the Putnam Building.

THE WAGNER SISTERS mourn the death of their mother, well known vaudeville vocalists, which occurred at their home in Pittsburgh, Pa., Dec. 31.

THE LYCEUM, Indianapolis, Ind., which was taken over by the Strand Theatre Company and re-christened the Strand, re-modeled and re-decorated, opened as a feature picture house Jan. 15.

NICK SMITH, who rose from usher to assistant treasurer of the Crescent Theatre, in New Orleans, has gone over to the Orpheum, in that city, in a like position.

FORD and SIMS were at the Union Theatre, Providence, R. I., week of Jan. 10, through the efforts of Geoffrey Whalen, of the White Rats. Their contract was won from the management of a Fitchburg, Mass., Theatre, therefore being paid to them by Mrs. Merrill, of the Merrill Vaudeville Agency, of Boston, who booked the act.

WILLIAM BLOTKY, who has been assistant manager of the Empress, Kansas City, Mo., for several weeks, was held in St. Paul, on charges of causing the disappearance of quite a sum of cash, last week.

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Music by VICTOR HERBERT.

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With FRED NIBLO as Billy Holliday.

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A New Comedy by Edward Childs Carpenter.

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In His Comedy "THE GREAT LOVER"
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Mrs. Fiske in the new comedy by ARTHUR DENISON, Dr. Erstwhile Susan

Hartford, Conn.—Parsons' (H. C. Parsons, mgrs.) Savage's new light opera, "Pom Pom," is booked for Jan. 28, 29. Ernest Glendenning, in "Experience," week of 31.

Poli's (Neal Harper, mgr.)—The popular Poli Players in "Charley's Aunt," 17 and week. "The Yellow Ticket" next week.

Palace (William D. Ascough, mgr.)—Vaudeville 17-19; Deodata, Wavvia Cummings, Fenton and Green, Robert Henry Hodge and company, Symphony Four, and Lipinski's dogs. Last half: Gordon and Day, Joe Towl, Evans and Wilson, "Which Shall I Marry," Medlow, Watts and Towne, and La Mignion Revue.

Grand (Moe Messing, mgr.)—Manchester's Burlesquers, with Mollie Williams, 17 and week.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "The Greatest Nation" Jan. 19, 20; "Oklahoma" 21, 22.

Hyperion (Henry T. Menger, mgr.)—The stock company presents "The Law of the Land" 17-22.

Poli's (Oliver C. Edwards, mgr.)—Bill 17-19: "The Summer Girls," Marie Russell, Cameron and Devitt company, Models De Luxe, Berni Bros. and Brown and Jackson. Bill 20-22: Frosini, Tango Chief and Texas Tommy, Bertram, May and company, Four Belles, Miller and Vincent, and Lanier Bros.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.) "A Pair of Sixes" is due Jan. 26-29.

Keith's (Ad. F. Miller, mgr.)—"On Trial" 17-22, Lyman H. Howe's pictures 26-29.

Keith's (Ned S. Hastings, mgr.)—Bill 17-22: Gus Edwards' Song Revue, Milt Collins, Rae Eleanor Ball, and Harry Fisher and company.

Lyric (Barton & Olsen, mgrs.)—Bill 17-19: Seymour's Happy Family, Beach and Lynn, Harry Gilbert, Bryan and Harty, and the Two Georges. Bill 20-22: Little Lord Robert, Lalla Selbini and company, Swain's rats and cats, Paden and Reed, and Embs and Alton.

Majestic (G. E. Black, mgr.)—The Tempters 17-22.

Columbia (Sam Davis, mgr.)—The Columbia Girls 17-22.

Charleston, S. C.—Academy (Charles E. Matthews, mgr.) "Sari" Jan. 18, "The Chocolate Soldier" 22, "Birth of a Nation" 24-29.

Victoria (Pastime Am. Co., mgrs.)—Bill 17-19: Old Homestead Octette, Jas. C. Lane and company, Van Hampton and Schriner, and Pisano and Bingham. Bill 20-22: Old Homestead Octette, the Spellmans, Jack Onri, to fill.

MAKES YOU
WHEN THE APPLAUSE AV
These songs are new songs
make good with your audien
song and better still, anothe
applause waves your way a

YOU CAN'T GO WRONG WITH A FEIST SONG

JOE McCARTHY, THE LYRICAL WIZARD, AND JIMMY MON
"HAVE YOU FO
ALL THE HEADLINERS WHO ARE USING THIS NEW HIT HAVE
ISSUED. "YOU CAN'T GO

JUST TO SHOW THAT THEY HAVE WHAT THE REAL PERFOR
NOVELTY BALLAD-RAG WHICH WIL
"THOSE GOOD OLD
'TWAS IN THE DYING MONTH OF DECEMBER 1915, THAT THIS
IT TOOK JUST THIRTY DAYS TO PROCLA
"IN THE GLORY OF
THIS WONDERFUL SONG IS A CONTRIBU

YOU'VE GOT TO HAVE THEM, THAT'S ALL, THAT GOES TWO
"YOU CAN'T GE
YOU'RE WITH 'EM
ONE OF THE CLEVEREST SONGS
GRANT CLARK AND THE MONARCH OF MUSIC, FRED

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME TO
"YOU'D NE
THAT OLD HOME
WORDS BY HOWARD JOHNSON, AUTHOR
MUSIC BY WALTER DONALDSO

THE SONG THAT GOT 'EM ALL EXCITED AND JUSTLY SO ONE OF THE BIGGEST NOVELTY SONGS OUT
"THERE'S A BRO
EVERY LIGHT
THIS SONG, WRITTEN BY HOWARD JOHNSON AND FRED FISCHER, WIL

SING A HIT BE A HIT!

NOTE—All the numbers issued by us
If interested, kindly communicat
CHICAGO 145 N. Clark St. Western Office
BOSTON 170 Tremont St. Eastern Office
LEO. FEI
145 W. 44th St.
PHILA. Parkway Bl

INSIDE INFORMATION

Time was when the average singer sang any song that the average publisher said was a good song. Nowadays, through our standardization of popular songs, performers prize and appreciate only the best, and they respect the wisdom of the "Feist System" in providing only such songs as have been put to the "Feist Test" with the severe public.

It is therefore with great pleasure that we present the 1916 Crop of "Feist Hits."

Buffalo, N. Y.—Star (F. C. Cornell, mgr.) "In Old Kentucky" Jan. 17-19. "Watch Your Step" 20-22. "Kick In" 24-26.

Teck (Messrs. Shubert, mgrs.)—Harry Lauder 17. Bowdoin Grand Opera Co. and Pavlowa 20-22. "The Lilac Domino" week of 24.

Majestic (J. Laughlin, mgr.)—"The Girl Without a Chance" week of 17, "In Old Kentucky" 24-29.

Shea's (M. Shea, mgr.)—Bill 17-22: Charles Olcott, Weston and Kerr, Charles Howard and company, Phyllis Neilson-Terry and company, Saxo Quartette, Three Floods, and Gruber's animals.

Olympic (Bruce Fowler, mgr.)—Bill 17-22: "A Limousine Romance," Art Adair, Fan Tan Trio, Howard's animals, and Three Londons.

Garry (C. T. Taylor, mgr.)—Gypsy Maids 17-22, Ben Welch Show 24-29.

Bryon (Jas. H. Rhodes, mgr.)—The Liberty Girls 17-22, the Golden Crook 24-29.

Proctor's Grand (John F. Coyne, mgr.)—Bill 17-19: Stella Tracey, Geo. Harda, Collins and Clark, Frank Whitter and company, Crawford and Broderick, Doc. O'Neil, and Wolf and Grady.

Rochester, N. Y.—Lyceum (M. R. Wolf, mgr.) "Watch Your Step" Jan. 18, 19, "Pollyanna" 20-22.

Temple (J. H. Finn, mgr.)—Bill 17-22: George MacFarlane, Ben Brooks and company, Oliver and Olp, Lucy Gillett, Ralph Smalley, Howard's Novelty, and Jed and Ethel Dooley.

Bakes (E. Walters, mgr.)—Broadway Quality Stock Co. presents "A Fool There Was" 17-22.

Corinthian (J. L. Glennon, mgr.)—Girls from Joyland 17-22.

Meridian, Miss.—Grand (W. E. Jones, mgr.) "Everywoman" Jan. 10.

FEEL GOOD
ES COME YOUR WAY
one guaranteed to help you
bring you back for another
gement. They'll bring the
ke you feel good.

ASTER OF MELODY START 1916 WITH A CINCH" HIT
GOTTEN ME?"
THAT IT IS ONE OF THE BEST SONGS FEIST HAS EVER
WITH A FEIST SONG

SING A HIT
BE A HIT!

WANT JOE McCARTHY AND JIMMY MONACO WROTE A
P YOU KEEP THINGS SIZZLING
AYS BACK HOME"
DERFUL SONG WAS FIRST PRESENTED TO THE PROFESSION
A REAL SUBSTANTIAL FEIST HIT
THE MOONLIGHT"
FROM OUR FRIEND PERCY WENRICH

FOR THE GIRL AND FOR THIS TRULY WONDERFUL SONG
ALONG WHEN
OR WITHOUT 'EM"
ITS CLASS EVER WRITTEN
CHER CHEERFULLY ACKNOWLEDGE AUTHORSHIP

BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING
VER KNOW
TOWN OF MINE"
THE WORLD FAMED MOTHER SONG
OMPOSER OF TENNESSEE

E BEST THAT HAS EVER BEEN WRITTEN A BRAND NEW IDEA HANDLED IN A BRAND NEW WAY
EN HEART FOR
N BROADWAY"
OSITIVELY BE ONE OF THE BIG SENSATIONAL HITS OF THE YEAR

YOU CAN'T GO WRONG
WITH A FEIST SONG

published for band and orchestra
th our B. & O. Department
Inc. | ST. LOUIS 21 Holland Bldg. In St. Oliver
Work | SAN FRANCISCO Pantages Theatre Bldg.
d & Cherry

ON THE FIRING LINE

The "Feist System," through its medium of extensive and intensive National advertising, has compelled millions upon millions of people to enjoy popular songs at the theatre, because they know about them and read about them, and want to hear them. It makes your engagement a joy; you know and feel that the audience will extend the courtesy of applause because of the personal interest they feel in you and the song.

This unique and satisfying condition was brought about through the "Feist System" and "Feist Songs."

Garden (W. S. Graham, mgr.)—Sam Rice and Dafydil Girls 17-22, Red Crook Burlesquers 24-29.

Lyric (H. B. Franklin, mgr.)—Conroy's Diving Girls and Flora head the bill week of 17.

Albany, N. Y.—Harmanus Bleecker Hall (Ully S. Hill, mgr.) Lyman H. Howe's Travel Festival Jan. 17, 18; Ruth St. Denis and her company 19, Al. G. Field's Minstrels 27-29.

Majestic (Sid Berry, mgr.)—Owing to a disagreement between Manager Berry and Mr. Allen, of the Allen & Kenna Company, this house was dark until 17, when the Allis & Meyer Company opened.

McAlester, Okla.—Busby (A. Bert Ketz, mgr.) "The Prince of Pilsen" Jan. 27. Swingle and Paramount pictures continue to please.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 24-29.

U. B. O.

NEW YORK CITY.

Colonial.

Ameta
Morton & Moore
Belle Blanche
Emerson & Baldwin
Dunbar's Southern Singers
Horlick Family

Alhambra.

Josie Heather & Co.
Charles Ahearn & Co.
Four Jansleys
Nazimova
Raymond & Caverly
Oliver & Olp
Erford's Sensation
Rob't. H. Hodge & Co.
Saranoff & Randall

Royal.

Haydn, Bordon & Haydn
Baraban & Groha
Chas. Grapewin & Co.
"Passion Play Wash. Sq."
Warren & Templeton
Ratliff, Barry & Hayden
Herbert's Seals

Orpheum (Bkln.)

Mignon
The Schmettans
Milo?
Wright & Dietrich
Fritz & Lucy Bruch
Marie Tempest & Ellis
Sinlar's Arabs
Geo. MacFarlane

Bushwick (Bkln.)

Oxford Trio
Norton & Lee
Werner-Amoros Troupe
Maurice Burkhart
Dorothy Menther
Charles Mack & Co.
Elsie Janis
Santley & Norton

Prospect (Bkln.)

Bernard & Searth
Gallagher & Martin
Gruber's Animals
White & Clayton
Julia Blane & Co.
Cressy & Dayne
Santley & Norton
La Graciosa
Palfrey, Hall & Brown
Ferry

ATLANTA, GA.

Forsyth.

Kerville Family
Misses Campbell
Dan Burke & Girls
Louis A. Simon Co.
Dolly & Mack

BUFFALO, N. Y.

Shea's.

Lucy Gillette
Craig Campbell
Colonial Bellea
Tango Shoes
Jed & Ethel Dooley
Bessie Wynn

BOSTON.

Keith's.

Oto Gygi
Lady Alice's Pets
Lunnette Sisters
Kramer & Morton
Flanagan & Edwards
Farber Girls
Mrs. Langtry
Miniature Revue

BALTIMORE, MD.

Maryland.

Beatrice Herford
Keit & De Mont
Lou & Mollis Hunting
Frances Nordstrom & Co.
Robbie Gordone
Crosman's Entertainers
Arnaut Bros.
The Grasers

BIRMINGHAM, ALA.

Lyric.

(SPLITS WITH NASHVILLE.)

First Half
Bert Fitzgibbon
Sixteen Navassar Girls
Three Misses Stewart
Jack Onri
Ray Dooley Trio
Martini & Maximillian
Last Half
Harrington & Perry
Sixteen Navassar Girls
Albert & Irving
Jack Kennedy & Co.

CINCINNATI.

Keith's.

Milt Collins
Mme. Herrmann & Co.
Clown Seals
Charlotte Parry & Co.
Corcoran & Dingle
Earl & Curtis

CLEVELAND.

Keith's.

Heras & Preston
Augusta Glose
"Cranberries"
Hunting & Francis
Watson Sisters
Flying Martins

COLUMBUS, O.

Keith's.

Orange Packers
Marion Weeks
Anker Trio
Everest's Nov. Circus
Six American Dancers
Dorothy Regel & Co.
Chas. & Fannie Van

CHATTANOOGA.

Orpheum.

First Half
Brown & Spencer
Joe Daniels
The Turpins
Ruth Curtis
Last Half
Howard & Fields
Harry Lester Mason
Belle Rutland
Al. & Fannie Stedman

CHARLESTON, S. C.

Victoria.

First Half
Bissett & Scott
De Witt Young & Sister
Farrell & Farrell
"Golfing Girls"
Kenneth Casey
Last Half
Musical Brass
McCowan & Gordon
Four Osnatos
"Golfing Girls"
Harry Webb

DETROIT.

Temple.

Kathleen Clifford
Van & Schenck
Alexander Bros.
Crawford & Broderick
Nederveld's Baboons
Wm. & Margaret Cutty

DAYTON, O.

Keith's.

Avon Four
Three Lyres
The Sharrocks
(To fill)

ERIE, PA.

Colonial.

Nine White Hussars
Julia Curtis
Andy Rice
Polzin Bros.
Claude & Marion Cleveland

GRAND RAPIDS.

Empress.

Pierlert & Schofield
Mullen & Coogan
Burnham & Irwin
Elsie Williams Co.
Four Londons
Eddie Leonard Co.

HAMILTON, CAN.

Temple.

Kit Carson
J. & B. Morgan

INDIANAPOLIS.

Keith's.

Mary Melville
Olympia Desvale
Sansone & Delilah
Valerie Bergere & Co.
Corbett, Sheppard & Donovan
Antwerp Girls
Julian Rose

JACKSONVILLE.

Orpheum.

First Half
Fagg & White
Big City Four
Bobby Walthour & Co.
The Spellmans
Last Half
Seven Romas
Dorothy De Schelle & Co.
Natalie Navarre
Clipper Comedy Four
Von Hampton & Schriner
Cole & Wood

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half
Howard & Fields
Harry Lester Mason
Belle Rutland
Al. & Fannie Stedman
Last Half
Brown & Spencer
Five Musical Hodges
The Turpins
Musical Nosses
Ruth Curtis

LOUISVILLE.

Keith's.

Ray Eleanor Ball
Ryan & Tierney
Honey Boy Minstrels
Doc O'Neil
Stan Stanley Trio
Fred J. Ardath & Co.
Imhof, Conn & Coreene

MONTREAL, CAN.

Orpheum.

Quiroga
Mrs. & Mrs. Jimmie Barry
Dooley & Sales
Walter Brower
Four Danubes
Eddie Carr & Co.

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)

First Half
Carlton & Clifford
Walker & Walker
Harry Wardell
Four Bards
Last Half
Gantier's Toy Shop
Lillian Ashley
Schilling & Anderson
Arco Bros.

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)

First Half
Harrington & Perry
Six Water Lilies
Five Musical Hodges
Albert & Irving
Jack Kennedy & Co.
Last Half
Bert Fitzgibbon
Jack Onri
Three Misses Stewart
Six Water Lilies
Ray Dooley Trio

OTTAWA, CAN.

Dominion.

Jackson & Wahl
McConnell & Simpson Co.
(To fill.)

PITTSBURGH.

Davis.

Vallecita's Leonards
Chip & Marble
Morgan Dancers
Leipzig
Weber & Fields
(To fill.)

PROVIDENCE.

Keith's.

Henrietta De Serris
Georgia Earle & Co.
Morton & Glass
Lady Sen Mei
G. Aldo Randegger
Ernie & Ernie
George Howell & Co.
Lydia Barry

PHILADELPHIA.

Keith's.

Wm. Morris & Co.
Henry G. Rudolf
Scotch Lads & Lassies
Mlle. Vadie & Girls
Marie Nordstrom
"The Little Stranger"
Mario & Duffy
Eva Tanguay
Wood & Wyde

ROCHESTER, N. Y.

Temple.

Maryland Singers
Claude Golden
Adonis & Dog
Bernard & Phillips
Frank McIntyre & Co.
Moon & Morris
Balser Sisters
Kingston & Ebner

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK)

First Half
Gautier's Toy Shop
Lillian Ashley
Schilling & Anderson
Arco Bros.
Last Half
Carlton & Clifford
Walker & Walker
Harry Wardell
Four Bards

ROANOKE, VA.

Roanoke.

(Splits with Winston-Salem)

First Half
Stevens, Bordeaux & Co.
Last Half
Celeste
Old Homestead Octette
Three Jahns

SAVANNAH, GA.

Bijou.

First Half
Seven Romas
Dorothy De Schelle & Co.
Natalie Navarre
Clipper Comedy Four
Cole & Wood
Last Half
Big City Four
Fagg & White
Bobby Walthour & Co.
The Spellmans

TORONTO, CAN.

Shea's.

Una Clayton & Co.
Chas. Olcott
Kerr & Weston
Three Floods
Saxo Sextette
Phyllis Neilson-Terry

TOLEDO, O.

Keith's.

Hallen & Fuller
Belle Baker
Adeline Francis
Lulu Coates & Co.
Gladys Alexandria Co.
Song Revue
Bankoff & Girlie

WILMINGTON, DEL.

Garrick.

Moran & Wiser
Marie & Irene
Geo. Wilson
Dancing Mars

WASHINGTON.

Keith's.

Ruth Roye
Jos. E. Bernard & Co.
Caltes Bros.
Fred V. Bowers & Co.
"The Forest Fire"
Bradley & Norris
James & Bonnie Thornton

WINSTON SALEM.

Keith's.

(Splits with Roanoke.)

First Half
Celeste
Three Jahns
Last Half
Stephens-Bordeaux Co.

YOUNGSTOWN, O.

Hippodrome.

Stewart & Donahue
"The Bride Shop"
Sherman & Uttry
Van Cleve & Pete
Allen Dinehart & Co.
Leo Beers
Milton & De Long Sisters

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Fashion Show (East)
Mason & Keeler Co.
Odiva
Ray Samuels
McKay & Ardine
Robt. Emmet Keane
Erwin & Jane Connolly
Alice Lyndon Doll & Co.
Burns & Lynn

Palace.

Weber & Fields
Lubowska
Marguerite Farrell
Dugan & Raymond
Bronson & Baldwin
John & Winnie Henning
Lewis & McCarthy
Ben Beyer & Co.
Two Tomboys

CALGARY, CAN.

Orpheum.

Gertrude Hoffmann Co.
Harry Langdon & Co.
Moore, O'Brien & Cormack
Grace De Mar
Paul Levan & Dobbs

DENVER, COLO.

Orpheum.

Victor Morley & Co.
Three Leightons
Page, Hack & Mack
Conrad & Conrad
Thurber & Madison
The Cansinos
Nonette

KANSAS CITY, MO.

Orpheum.

Claude Gillingwater & Co.
Rives & Harrison
Sherman, Van & Hyman
Mazie King & Co.
Kirk & Fogarty
Schiavoni Troupe
The Sultana Six

LINCOLN and COLO. SPRINGS.

(SPLIT WEEK.)

McWatters & Tyson
Reine Davies
Five Annapolis Boys
Gen. Ed. La Vine
Lew Hawkins
Leon Sisters
Arthur Barat

LOS ANGELES.

Orpheum.

Anna Held
Harry Fern & Co.
Ryan & Lee
Whipple, Huston & Co.
Singer & Ziegler Twins
Le Hoen & Dupreece
Roshanara
Staine's Circus

MILWAUKEE, WIS.

Majestic.

Sam Bernard
Lillian Kingsbury & Co.
Williams & Wolfus
Hans Hanke
Primrose Four
Catherine Powell
Garcinetti Bros.
International Girl

MEMPHIS, TENN.

Orpheum.

"Telephone Tangle"
Rooney & Bent
Wm. Pruette & Co.
Rochez Monkeys
Payne & Niemeyer
Glen Ellison
Weimers & Burke

MINNEAPOLIS.

Orpheum.

Carolina White
Frankie Murphy
Worth & Brice
Julie Ring & Co.
Reisner & Gores
Whiting & Burt
Dupree & Dupree

NEW ORLEANS.

Orpheum.

Fritzi Scheff
J. C. Nugent & Co.
Lew Wilson
Galletti's Monks
Gerrard & Clark
Mignonette Kokin
Margot Francois & Partner

OMAHA, NEB.

Orpheum.

Valentine & Bell
Diamond & Brennan
Arthur Sullivan & Co.
Harry Green & Co.
Claudius & Scarlet
Cicoolini
Stevens & Falke

OAKLAND.

Orpheum.

Mae Francis
Mrs. Gene Hughes & Co.
Les Yardys
The Duttons
Eva Taylor & Co.
Tooney & Norman
Burley & Burley

PORTLAND, ORE.

Orpheum.

Bessie Clayton & Co.
Billy McDermott
Smith & Austin
Caliste Conant
Mang & Snyder
Brandon Hurst & Co.
Benny & Woods

ST. LOUIS.

Columbia.

Nora Bayes
Walter C. Kelly
Toots Paka & Co.
Nellie V. Nichols
Beaumonte & Arnold
De Voie & Livingston
Brooks & Bowen
Harry Fisher & Co.

SEATTLE, WASH.

Orpheum.

Howard & Clark
Corelli & Gillette
Emmet Devoy & Co.
Olga Mishka Trio
Lamberti
Five Kitamuras
Dyer, Faye Trio

SACRAMENTO & FRESNO.

(SPLIT WEEK.)

Ganthier & La Devi
Frank Crumit
Comfort & King
"Love in the Suburbs"
Miss Leitzel
Moore & Haager

ST. PAUL, MINN.

Orpheum.

Fashion Show (West)
Goldsmith & Hoppe
Herbert Germaine Trio
Genevieve Cliff & Co.
Ed. Morton
Stone & Hayes

SALT LAKE CITY.

Orpheum.

Eddie Foy Fam'ly
Ballet Divertissements
Fatima
Freeman & Dunham
Leo & Mae Jackson
Mme Donald-Ayer
Jean Challon

SAN FRANCISCO.

Orpheum.

Harmony Trio
Chic Sale
Tuscano Bros.
"The Bachelor Dinner"
Ruby Helder
Nesbit & Clifford
Dunbar's Bell Ringers
Mayo & Tally

WINNIPEG.

Orpheum.

"Passion Play of Washington Sq."
McCormack & Wallace
Sam Barton
Sharp & Turek
Dorothy Jardon
Mirano Bros.
James H. Cullen

LOEW CIRCUIT.

(EASTERN.)

NEW YORK CITY.

American.

First Half
Norton & Allen
Cunningham & Clemente
Smith & Kaufman
Marie Hart
Ben & Hazel Mann
"To Save One Girl"
Eddie Dowling
Ginan & Newell
Last Half
Parin Trio
Minto More
Reed & Bassi
Will H. Fox
Florence Timponi
"To Save One Girl"
Johnny Stanley & Gold
Maori Sisters

Boulevard.

First Half
Ernest Dupille.
Four Harmonists
Catherine Hayes & Co.
Johnny Stanley & Gold
Nat Nazarro Troupe
Last Half
Zita Lyons
Post & De Lacey
John T. Doyle
Jones & Johnson
Phantoms

Delancey Street.

First Half
Gilbert Lozee
Hoban Trio
Black & White
Emma Stevens
"Ships Pass in Night"
Lee Tong Foo
McIntosh & Maids
Pearl Bros. & Burns
Riva Larsen Troupe
Last Half
Shelvey Boys
Burns & Foran
Sabbott & Wright
Marie Hart
"Doctor's Orders"
Oscar Lorraine
Park, Rome & Frances

Greeley Square.

First Half
Four Pallettos
Tyler & Crolius
Oscar Lorraine
"The Bandit"
Andrew Kelly
Reed Bros.
Last Half
Nathan Bros.
Three Romanos
O'Neill & Gallagher
Kitty Francis & Co.
Jack Marley
Cunningham & Clements

Lincoln Square.

First Half
Zita Lyons
Roy L. Royce
Bessie Remple & Co.
Reed & Bassi
Maori Sisters
Last Half
Roberto
Roeber & Gibson

Catherine Hayes & Co.
Nolan & St. Claire
Iamed

National.
First Half
Ed. Estus
Burns & Foran
McCormack & Irving
Kitty Francis & Co.
Jack Marley
Phantoms
Last Half
Four Pellettos
Gilbert Lozee
"Silver Threads"
Kelly & Pollock
Hoban Trio
Reed Bros.

Orpheum.
First Half
Work & Ower
Richards & Montrose
Three Romanos
Julia Nash & Co.
Will H. Fox
Last Half
Ed. Estus
Burns & Foran
McCormack & Irving
Kitty Francis & Co.
Jack Marley

Seventh Avenue.
First Half
Nathano Bros.
Jimmie Fletcher
Fiske, McDonough & Bolden
Sabbott & Wright
Irving & Irving
Clayton Drew Players
Courtney Sisters
Two Kerns
Last Half
Weber & Day
Prellis Circus
Long & Cotton
Frank Westphals
John P. Wade & Co.
Courtney Sisters
Ginan & Newell

BROOKLYN, N. Y.
Bay Ridge.
First Half
Lucier
O'Neill & Gallagher
Ed. Blondell & Co.
Moss & Frey
Four Readings
Last Half
The Cromwells
Telegraph Trio
Jimmie Fletcher
E. F. Hawley & Co.
McIntosh & Maids

Bijou.
First Half
Nelson & Kennedy
Florence Timponi
Nolan & St. Claire
Middleton & Spellmeyer
Frank Westphals
Ferrell's Circus
Last Half
Two Kerns
Charlotte Ravenscroft
Cecil, Eldred & Carr
Lee Tong Foo
"Paid With Interest"
Smith & Kaufman
Four Readings

De Kalb.
First Half
Xylophiends
Telegraph Trio
Jane Lawrence
Hal Crane & Co.
Park, Rome & Frances
Nelson
Last Half
Lucier
The Skatells
Moss & Frey
Ed. Blondell & Co.
White Sisters
Minetti & Sidelli

Fulton.
First Half
Parni Trio
Post & De Lacey
The Skatells
Ismed
Forrester & Lloyd
Chauncey Monroe & Co.
Billy K. Wells
Roberto
Last Half
Work & Ower
Wm. F. Meyers
Ben & Hazel Mann
Keeley Bros. & Co.
Cranston & Leo
Middleton & Spellmyer
Ed. Dowling
Xylophiends

Palace.
First Half
Weber & Day
Mullaly, Pingree & Co.
White Sisters
Sylvester Schaefer
Last Half
La Van & Rose
Pearl Bros. & Burns
Emma Stevens
Sylvester Schaefer

BALTIMORE.
Hippodrome.
Arthur Ward
Morris & Wilson
Elwood & Snow
Dorothy Benton & Co.
Rita Gould
Bernardi
Lockett & Waldron
Lilies Family

BOSTON.
Globe.
First Half
Jack Birchley
Marie Fenton
Etta Bryant & Co.
Eddie Foyer
Minetti & Sidelli
Last Half
Marconi Bros.
Holden & Herron
Henry B. Tomer & Co.
Cadets de Gascoyne
Julia Edwards

BOSTON.
St. James.
First Half
Casting Nellos
H. B. Toomer & Co.
Bernard & Shaw
Cadets de Gascoyne
Kay, Bush & Robinson
Last Half
Kawano Bros.
Connolly Sisters & Berger
Etta Bryant & Co.
Eddie Foyer
Black & White Revue

BOSTON.
Orpheum.
Marinni Bros.
Reed Sisters
Ford & Truly
Black & White Revue
Julia Edwards
Billy Swede Hall & Co.
Joe Welch
Kawana Bros.
Last Half
Kay, Bush & Robinson
Wm. O'Clare & Girls
Joe Welch
"Yellow Peril"
Castino & Nelson
Selbini & Grovini

FALL RIVER.
Bijou.
First Half
Alice Cole
Castino & Nelson
Singer's Midgets
Last Half
Bernard & Shaw
Singer's Midgets

HOBOKEN.
Lyric.
First Half
Lillian Beese
Last Half
Elinore & Carlton
Will Morris

NEW ROCHELLE.
Loew's.
First Half
The Cromwells
Frank Terry
"Master Move"
Last Half
Nelson
Morris & Wilson
"Ships Pass in Night"

NEWARK, N. J.
Majestic.
First Half
Roeber & Gibson
Cecil, Eldred & Carr
Cranston & Lee
"Silver Threads
Charlotte Ravenscroft
Geo. Davis Family
Last Half
Jane Lawrence
Nat Nazarro Troupe
Fiske, McDonough & Bolden
Billy K. Wells
Craig & Irving
Morton Singler & Co.

PROVIDENCE.
Emery.
First Half
Selbini & Grovini
Connolly Sisters & Berger
"Yellow Peril"
Holden & Herron
Wm. O'Clare & Girls
Last Half
Casting Nellos
Marie Fenton
Billy Swede Hall & Co.
Ford & Truly
Reed Sisters

ROCHESTER, N. Y.
Loew's.
First Half
Lang & Coulton
Bicknell & Gibney
Willie Smith
Capt. Sorcho
Last Half
Carter & Waters
Keystone Trio
Mayne & Ferns
Capt. Sorcho

TORONTO.
Yonge Street.
Downes & Gomez
"The Tamer"
Hilda Schnee
Hal Stevens & Co.
The Berrens
Melba & Ricardo
Manola

LOEW CIRCUIT.
(WESTERN.)
CHICAGO.
McVicker's.
Clark & Rawson
Viola Du Vall
Harry Breen
Edward Abels & Co.
Kluting's Animals
Three Rianos
Dow & Dow
Texico
Gene Muller Trio

Star.
First Half
Arcadian Models
Geo. & Marie Brown
Mlle. Cavallo's Circus
Captain Geo. W. Streeter
Scanlan & Press
Last Half
Isbakawa Bros.
Don Carney
Eva Westcott & Co.
Dryer & Dryer
Ship A'Hoy Girls

MARION, IND.
Royal Grand.
Cleveland & Trelease
Fiske & Fallon
Payne Condon & Co.

ROCHELLE, ILL.
Majestic.
Peggy Austin
Geo. & Marie Brown
Martyn & Valerio

PANTAGES' CIRCUIT.
CALGARY, CAN.
Pantages'.
"Bachelors & Sweethearts"
Will J. Ward & Girls
Maidie De Long
Burns & Kisson
Cavano Duo

EDMONTON, CAN.
Pantages'.
"Boarding School Girls"
Norton & Earl
Reed & Wood
Cooke & Rothert
Al. Fields & Co.

LOS ANGELES, CAL.
Pantages'.
"Colonial Days"
S. H. Dudley & Co.
Creo
Dancing Davey
Les Arados

OAKLAND, CAL.
Pantages'.
(Opens Sunday.)
Four Casters
Golden West Girls
Jarvis & Harrison
Harry La Toy
Knox Wilson & Co.

OGDEN, U.
Pantages'.
(Opens Thursday.)
Lottie Mayer & Girls
Luckie & Yost
Friend & Downing
Perrier Sextette
Laypo & Benjamin

PORTLAND, ORE.
Pantages'.
Havemann's Animals
Roberts, Stuart & Roberts
Lewis, Belmont & Lewis
Heuman Trio
Ray Lawrence

SPOKANE, WASH.
Pantages'.
(Opens Sunday.)
Carmon's Minstrels
Andy Lewis & Co.
Grace Cameron
Ruth & Kitty Henry
Bett's Seals

SEATTLE, WASH.
Pantages'.
Imperial Troupe
Gus Elmore & Co.
Frank Bush
Leroy & Paul
Grace McCormack

SAN FRANCISCO.
Pantages'.
(Opens Sunday.)
Maurice Samuels & Co.
Toozoonin Arabs
Hazel Kirke Trio
Princeton & Yale
Burnside's Dogs

SALT LAKE CITY.
Pantages'.
(Opens Wednesday.)
"Girls of the Orient"
Frances Byer
Morgan & Gray
John & Mae Burke
Four Portia Sisters.

SAN DIEGO, CAL.
Pantages'.
Imperial Opera Co.
Laura Winston & Co.
Big Four
Laddie Ordway
Alice Teddy (bear)

TACOMA, WASH.
Pantages'.
"Mexico"
Hugh B. Koch & Co.
O'Neal & Malesley
Singing Pereon
The Brenens

VANCOUVER, CAN.
Pantages'.
"Office Girls"
Gallagher & Carlin
Bucker & Winnifred
Keegan & Ellsworth
Bert Wiggin & Co.

VICTORIA, CAN.
Pantages'.
Arthur La Vine & Co.
Raymond & Bair
Greenlee & Drayton
Valerie Sisters
Hanlon & Clifton

WINNIPEG, CAN.
Pantages'.
"Dream Pirates"
Dancing La Vars
Chris Richards
Rice & Newton
Packard Four

MICHIGAN CIRCUIT.
(U. B. O. Chicago)
ANN ARBOR.
Majestic.
First Half
Houseley & Nicholas
Bill Pruitt
"The Co-Eds"
Chas. & Madeline Dunbar
Ralph, Bayhi & Co.
Last Half
"This Way, Ladies" (Tab.)

BAY CITY.
Bijou.
First Half
Allen & Allen
Three Lorettas
Hippodrome Four
John Neff
Pepple's Song & Dance Revue
Last Half
Woolfolk's La Salle M. C. Co.

BATTLE CREEK.
Bijou.
First Half
Bennington Sisters
Roattino & Shelli
Howard
Bryan & Harty
Last Half
"Around the Town" (Tab.)

FLINT.
Majestic.
First Half
Woolfolk's La Salle M. C. Co.
Last Half
Allen & Allen
Three Lorettas
Hippodrome Four
John Neff
Pepple's Song & Dance Revue

JACKSON.
Bijou.
First Half
"This Way, Ladies" (Tab.)
Last Half
Houseley & Nicholas
Bill Pruitt
"The Co-Eds"
Chas. & Madeline Dunbar
Ralph Bayhi & Co.

KALAMAZOO.
Majestic.
First Half
"Around the Town" (Tab.)
Last Half
Bennington Sisters
Roattino & Shelli
Howard
Bryan & Harty
Primrose Minstrels

LANSING.
Bijou.
First Half
Coin's Dogs
Elliott & Mullen
"Between Trains"
Kenny & Hollis
Bobker's Arabs

SAGINAW.
Franklin.
Last Half
Corrigan & Vivian
Sam Rowley
Herman & Shirley
Roach & McCurdy
Melodyphiends

INTERSTATE CIRCUIT.
AUSTIN, TEX.
Majestic.
(Jan. 24, 25.)
Camille Trio
Natalie Sisters
Britt Wood
"Society Buds"
Donavan & Lee
Long Tack Sam Co.

DALLAS, TEX.
Majestic.
Orpington Trio
Bessie Browning
Harry Beresford & Co.
Willis Weston
"The Red Heads"
San Tucci Trio

DALLAS, TEX.
Jefferson.
First Half
Libonati
Burkhart & Kelso
Vera Mersereau & Co.
Last Half
Millie Stevens
Foster & Lovett
Richard Wally

FT. WORTH, TEX.
Majestic.
First Half
Novelty Clintons
Evelyn Cunningham
Carson & Willard
Marx Bros. & Co.
Bison City Four
Morin Sisters

HOUSTON, TEX.
Majestic.
Brown & McCormack
"Six Peaches & a Pair"
Four Melodious Chaps
Houdini
Brenner & Allen
Morin Sisters

LEAVENWORTH.
Majestic.
Hermany's Pets
Finn & Finn
Kelso & Leighton
Gertrude Van Dyck & Bro.

LITTLE ROCK, ARK.
Majestic.
First Half
King Sauls
"Girl in the Moon"
Sullivan & Meyers
Tun Chin Troupe
(One to fill)
Last Half
Long Tack Sam Co.
Britt Wood
"Society Buds"
(Two to fill.)

MUSKOGEE, OKLA.
Majestic.
Last Half
Novelty Clintons
Evelyn Cunningham
Bison City Four
The Gaudsmidts

OKLA. CITY, OKLA.
Lyric.
First Half
Richard Wally
Bolger Bros.
Millie Stevens
Foster & Lovett
The Paldrens
Last Half
Henella
Le Roy & Cahill
"Princess Misses"
Louis London
Lawrence & Hurl Falls

SAN ANTONIO, TEX.
Majestic.
Queenie Dunedin
Weber, Dolan & Frazer
"Which One Shall I Marry"
Chief Canpo'ican
Metropolitan Girls
Ball & West
Pipifax & Panlo

SHREVEPORT, LA.
Majestic.
First Half
Two Irmensa
Oswald & Jarnagin
Freddy James
Bonnie Sextette
Last Half
Libonati
Burkhart & Kelso
Vera Mersereau & Co.

ST. JOSEPH, MO.
Crystal.
First Half
Three Chums
Joe Whitehead
Three Emersons
(Two to fill.)
Last Half
Guzmani Trio
Rouble Sims
Largay & Snee
Santos & Hayes
Sherman & De Forrest Co.

TOPEKA, KAN.
Novelty.
First Half
Hermany's Pets
Finn & Finn
Kelso & Leighton
Gertrude Van Dycke & Bro.
Carr, Ardmore & Carr
Last Half
Three Chums
Joe Whitehead
Three Emersons
(Two to fill.)

TULSA, OKLA.
Empress.
First Half
Henella
Le Roy & Cahill
"Princess Misses"
Louis London
Lawrence & Hurl Falls
Last Half
Levola
Dunn & Dean
Mme. Sumiko & Girls
Senator Francis Murphy

WICHITA, KAN.
Princess.
First Half
Levola
Dunn & Dean
Mme. Sumiko & Girls
Senator Francis Murphy

S. & C. CIRCUIT.
ANACONDA, MONT.
Margaret.
(Jan. 26.)
Argo & Dulits
Karmi
Kerr & Davenport
Hendrix Belle Isle Co.
Mr. & Mrs. Mark Murphy
Bob Warren
McGoods & Tate

BUTTE, MONT.
Empress.
(Jan. 27, 28)
Argo & Dulits
Karmi
Kerr & Davenport
Hendrix Belle Isle Co.
Mr. & Mrs. Mark Murphy
Bob Warren
McGoods & Tate

CINCINNATI.
Empress.
Geo. Lovett & Zendys
Fred Thomas & Co.
Will H. Fields
Three Wille Bros.
Orpheus Comedy Four
John Higgins

CLEVELAND.
Gordon Sq. & Liberty
Breakaway Barlows
Elina Gardner
Tom Linton & Jungle Girls
Gorman Bros.
Jean King Quartette
Lew Pistel

DETROIT.
Miles.
Marbla Gems
Knapp & Cornella
Seven Castelucci
Marie Stoddard
Kresko & Fox
W. S. Harvey

DICKINSON, S. D.
O. H.
(Jan. 24)
Harry Sterling
Carl & Rheil
Cora & Robt. Simpson
Ray Conlin
Geo. Lee & Girls

FAIRMONT, W. VA.
Colonial
Ye Old Song Review
Raymond & Emerson
Scharf & Ramser
West & Boyd

JANESVILLE, WIS.
Apollo.
Roman Quartette
Three Bannans
Stadium Trio
(One to fill.)

(See page 31.)

PHILADELPHIA.

The new openings Jan. 17 and week are Julian Eltinge, in "Cousin Lucy," at the Forrest, and "Sinners," at the Adelphi.

FORREST (Nixon & Zimmerman, mgrs.)—Julian Eltinge, in "Cousin Lucy," has its first local view 17. "Watch Your Step" had three very prosperous weeks, ending 15.

ADELPHI (Leonard Blumberg, mgr.)—"Sinners" has its local *premiere* 17. "Androcles and the Lion" had a successful fortnight, ending 15.

LYRIC (Leonard Blumberg, mgr.)—"Maid in America" had houses of splendid size last week.

GARRICK (Charles C. Wanamaker, mgr.)—"On Trial" begins 17, its fourth week.

BROAD (Nixon & Zimmerman, mgrs.)—John Drew's reception last week was very enthusiastic. The second and final week begins 17. "Pollyanna" 24.

KNICKERBOCKER (Wm. W. Miller, mgr.)—"The Natural Law," which was seen last week for the first time locally, drew big houses. Eleanor Montell, Ted Brackett and Frank E. Elliott handled the leading roles in a satisfactory manner. The same attraction continues for week of 17.

AMERICAN (Sablosky & McGurk, mgrs.)—The stock produces "When We Were Twenty-one" 17 and week. "The Girl from Out Yonder" was capably acted to good sized houses last week.

WALNUT (Edgar Strakosh, mgr.)—"A Fool There Was" 17 and week. "A Little Girl in a Big City" drew fairly well last week.

CHESTNUT STREET OPERA HOUSE (B. F. Keith management).—A film production of "The Fourth Estate" 17 and week.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sang "The Magic Flute" 11, to a fine house.

B. F. KEITH'S (H. T. Jordan, mgr.)—Bill 17-22: "The Forest Fire," Emma Carus and company, Frederick V. Bowers, Lynne Overman and company, De Leon and Davies, Allman and Dody, Mignon, Keit and De Mont, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Bill 17-22: "The Mayor and the Manicure," Cotter and Boulden, Harvey and De Vora Trio, Lucas and Lucille, Davis and Lovera, the Four Bards, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—Bill 17-22: Willard, Fox and Mayo, Wood, Melville and Phillips, Bellmontes, Gordon Highlanders, "To Reno and Return," and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 17-22: Matthews, Shayne and company, Loney Haskell, Lopez and Lopez, MacRae and Clegg, and moving pictures.

COLONIAL (Fredk. Leopold, mgr.)—Bill 17-22: Manchurian Acrobats, Crossman's Entertainers, Kinkaid Kilties, Nederveld's baboons, Four Roses, Mrs. Bob Fitzsimmons, Duncan and Holt, Jerome and Carson, Howard, Kibie and Herbert, Herbert's dogs, and moving pictures.

ALLEGHENY (C. F. Eggleson, mgr.)—Bill 17-22: Kitty Francis and company, Archie Nicholson and company, Dealy and Kramer, Williams and Segal, Somers and Morse, Leander, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Bill 17-22: "A Night at the Club," Bradna and Derrick, Quinn and Lafferty, Gilson and De Mott, Webb and Burns, Kuma, and moving pictures.

GLOBE (Sablosky & McGurk, mgr.)—Bill 17-22: "The Jungle Man," Dottie Claire and company, Al. White's Juveniles, Eduards Bros., Jack and Annie Bowen, Edyann Hayes, Zara-Carmen Trio, Johnson and Crane, Bessie's Cockatoos, and moving pictures.

CROSS-KEYS (James J. Spunger, mgr.)—Bill 17-19: Three Diving Beauties, Curren and Mack, Jarrow, Walter Jones and company, Dixie Trio, and Ergotti's Lilliputians. For 20-22: Delmore and Lee, Olive Briscoe, Bonner and Bowers, Pop Ward and company, Barr Twins, and Frank Gregory Troupe.

CASINO (Wm. M. Leslie, mgr.)—The Smiling Beauties 17-22. The Big Burlesque Carnival drew capacity houses last week.

GAYETY (Jos. Howard, mgr.)—Queens of Beauty 17 and week. The Record Breakers enjoyed fine patronage last week.

TROCADERO (Robt. Morrow, mgr.)—The Charming Widows are due 17 and week. The Winning Widows, last week, had houses of excellent size.

DUMONT'S (Frank Dumont, mgr.)—"Have You Had the Grip?" was continued as the feature last week, with fine houses in attendance.

Scranton, Pa.—Lyceum (E. H. Kohrstamm, mgr.) Morton Opera Co., in "Sergeant Kitty," Jan. 17-22.

POLI (A. J. Vanni, mgr.)—Bill 17-19: "The Man Off the Ice Wagon," Mlle. Rialto and company, Jim and Betty Morgan, Mack, Albright and Mack, Three Mori Bros., and Lasky's "At the Party" and "Excuse Me," photoplays. Bill 20-22: Carrie De Mar, Juggling De Lisle, Force and Williams, Hayes and Thatcher, Tabor and Green, and "My Lady's Slipper," photoplay.

ACADEMY (F. James Carroll, mgr.)—For week of 17, the All Star Poli Players present "The Shepherd King."

Battle Creek, Mich.—Post (E. P. Hill, mgr.) May Robson, in "The Making Over of Mrs. Matt," Jan. 16; the Champagne Girls, burlesque, 22; Howe's motion pictures 23, 24, Mrs. Patrick Campbell, in "The Second Mrs. Tanqueray," 25; "Bringing Up Father" 30.

BIJOU (E. J. Lathmore, mgr.)—Bill 16-19: Pepple's Song and Dance Revue, Hippodrome Four, John Neff, Three Lorettos, Allen and Allen. For 20-22: Boyle Woolfolk's La Salle Musical Comedy Co., in "The Time, the Place and the Girl." "The Girl Question" and "Miss Nobody from Starland."

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) Lawrence Finch Players, in "The Man from Mexico," Jan. 16-19; Mrs. Patrick Campbell, in "Pygmalion," 20.

ORPHEUM (C. J. Allardt, mgr.)—Bill for 16-19: Amoros and Mulvey, John Geiger, Empire Comedy Four, Dolan and Lenharr, and Valentine and Bell. Bill 19-21: Antwerp Girls, Barnes and Barrow, Bryan and Hardy, Three Jeanettes, and pictures.

BOSTON.

Last week was a repetition of the preceding ones in the matter of theatrical attendance. All the houses, with few exceptions, did a splendid business. With one new show current week boasts a list of strong holdovers in the higher priced theatres.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"It Pays to Advertise" opens here Jan. 17.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Second and final week of James K. Hackett and Violet Allen, in "Macbeth." Large audiences have greeted the two stars, who have long been absent from Boston. "Oklahoma," the latest Frohman-Belasco production, comes 24.

TREMONT (Jno. B. Schoeffel, mgr.)—Second week of "Daddy Long Legs," in which Henry Miller and Ruth Chatterton have the leading roles.

COPLEY (Copley Theatre, management).—"The Night Before" was presented at this house 8, for the first time in America. The cast is Scottish, and includes: James Finlayson, Marie Stuart, Carrie Glenn, Peter MacArthur, Jessie Villiars, Andrew Clyde, Harry Layden, Dawsey MacNaughton, Jimmie Provan, Henry A. Smith and Harry Morgan.

PARK SQUARE (Fred E. Wright, mgr.)—"Under Fire" is in its third week.

PLYMOUTH (Fred E. Wright, mgr.)—Fourth week of "A Full House."

COLONIAL (Charles Frohman & Wm. Harris, mgr.)—Montgomery and Stone, in "Chin Chin," now in fifth week, need no further comment than S. R. O.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"Town Topics" starts 17 upon its third week.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Fifth week at this house and eighth in Boston of "The Only Girl."

CASTLE SQUARE (John Craig, mgr.)—Second week of a new play, "The Woman Hunter," by a new author, whose name is being concealed.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Watson's Big Show is booked for current week.

GAIETY (George R. Batcheller, mgr.)—Liberty Girls 17-22. Follies of the Day coming.

HOWARD (George E. Lothrop Jr., mgr.)—Week of 17: Big Craze Burlesquers, Dave Deshler and company, Cardo and Noll, Welton and Marshall, Dick and Alice McAvoy, and Billy Edwards. The Cabaret Girls Burlesquers are coming.

KEITH'S (R. G. Larsen, mgr.)—Bill 17-22: Elsie Janis, Henry Lewis, Paul Morten and Naomi Glass, G. Aldo Randegger, Four Meyakos Troupe, Conlin, Steele and Parks, Natalie and Ferrari, Bernard and Scarth, and Bertisch.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 17-19: Scibini and Grovini, Alice Cole, "The Yellow Peril," Andrew Kelly, Olivette, Moffatt and Claire, and two to fill. For 20-22: Moscrop Sisters, Doe and Melville, Harmony Trio, Jack Marley, Mennetti and Sidelli, and two to fill.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 17-19: Harmony Trio, Stanley and Le Brach, "Silver Threads," Jack Marley, Major Sisters, and two to fill. For 20-22: Reed Sisters, Broadway Trio, Connolly Sisters and Berger, Bernard and Shaw, Olivette, Moffatt and Claire, and two to fill.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 17: Russell and May, Majestic Four, Baron Von Olger, Homer Lind and company, Florida Sextette, and Basch Sisters.

SCOLLAY SQUARE (A. H. Mailey, mgr.)—Bill 17-22: Fahey and Goodman, Carlonette, Williams and Moore, "Apple of Paris," Tom Mahoney and Four Milo Sisters.

BOSTON (Francis J. D. Ferguson, mgr.)—Triangle photoplays, Caroline B. Nichols' Fadettes Orchestra and soloists.

BIJOU (Harry Gustin, mgr.)—Feature pictures, soloists and string orchestra.

KANSAS CITY.

SHUBERT (Earl Steward, mgr.)—Cyril Maude, in "Grumpy," Jan. 17-22.

GRAND (Seymour Rice, mgr.)—"High Jinks" 17-22.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Fortune Hunter" 17-22.

GARDEN (M. M. Dubinsky, mgr.)—Dubinsky Bros. Stock Co. presents "The Wolf" 17-22.

GAYETY (Geo. Gallagher, mgr.)—Globe Trotters 17-22.

CENTURY (Thos. Taaffe, mgr.)—Crackerjacks 17-22.

ORPHEUM (M. Lehman, mgr.)—Bill 17-22: Cicolini, Harry Green and company, Mack and Vincent, Olga, Ben Beyer and company, Robt. L. Dailey and company, the Sultanas, and Ed. Morton.

GLOBE (Cy Jacobs, mgr.)—W. V. M. A. vaudeville.

EMPRESS (H. Le Doux, mgr.)—Vaudeville.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "A Little Girl in a Big City" Jan. 17-22; "Rolling Stones" 24-29.

SHUBERT (Lee Ottolengui, mgr.)—Julia Arthur 17-22, in "The Eternal Magdalene." The house will be dark 24-29.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co., playing to increased business, offers "The Common Law" 17-22, with Mabel Brownell and R. Leigh Denny in the leading roles. "A Pair of Sixes" 24-29.

MINER'S EMPIRE (Tom Miner mgr.)—The annual visit of the Behman Show 17-22 with Lew Kelly, Lon Hascall, James Tenbrooke, Martelle, Eilleen Sheridan, Harry Van, Pynes and McCarthy, and Corinne Ford. Next week (24-29) will be the fifty-second anniversary week, and extra doings, such as John Conroy and his Diving Models, are down, in conjunction with the Tourists.

KEENEY'S (John McNally, mgr.)—Bill 17-19: Emmet Welch's Minstrels, Charles Kenna, Josephine Davis, and the Village Cabaret. James J. Corbett will head the bill 20-22.

LOEW'S (Eugene Meyer, mgr.)—Bill 17-19: Glorrau and Newell, Louise and Ferarri, Mennetti and Sidelli, Conelly and Berger, Middleton and Spellmeyer company, Castano and Nelson, and Great Richards.

LYRIC (F. Rossnagle, mgr.)—Bill 17-19: Mary Ellen (elephant), the Act Gorgeous, James and Tower company, and others.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Clara Joel, in "The Eternal Magdalene," week of Jan. 17.

ACADEMY (Cary McAdow, mgr.)—Beauty, Youth and Folly 17-22.

KEITH'S (W. B. Garyn, mgr.)—Bill 17-19: Harry Tighe and Sylvia Jason, Barney Williams and Summer Girls, Dunbar's Ding Dong Five, Louis Leon Hall and company, Rackett, Hoover and Markee, and McNally Bros. and Wilson. Bill 20-22: Maximillian, Geo. Nash and company, Marty McHale, and others.

Hoboken, N. J.—Empire (A. M. Bruggemann, mgr.) Chas. H. Waldron's Bostonian Burlesquers, with Frank Finney, week of Jan. 17. Sporting Widows 24-29.

LYRIC (G. S. Riggs, mgr.)—Bill 17-19: "The Best of Friends," Johnson and Mitchell, Arthur Ward, Huff and Von Busing, and Stone and Halpin. Bill 20-23: "The Passenger Wreck," Melody Four, Jimmy Fletcher, Wells and Southern, and Manning and Rose.

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Its intrinsic value to an act is beyond comparison.

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MOVIE COMEDIES

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

FEAR AS A CAUSE OF DISEASE.

"So many ghosts, and forms of fright,
Have started from their graves to-night,
They have driven sleep from mine eyes away,
I will go down to the chapel and pray."
—*Longfellow.*

It is an established fact that fear plays no small role in the causation of morbid conditions of mind and body. It has undermined innumerable nervous systems, and the end results were, in such cases, anything but desirable. From simple nervousness to complete loss of mental function has been known to be caused by fright more or less severe. The degree of the shock inflicted to a person frightened, together with individual susceptibility, play an important role in determining the effect.

Chorea, a very unpleasant nervous disease, occurring in children, is often caused by fright. Dr. Strange believes that fright may operate in two ways in causing this disease—sudden and slowly—continuous. There is a kind of fear or fright to which children are exposed for great periods of time. Ill-tempered parents, especially the mother, may keep a child in perpetual trepidation and dread of punishment for unavoidable disasters. Again, the coming home of a drunken father must often be a source of continued terror to a delicate and sensitive girl. Ghost stories and foolish threats of "Old Bogies," and the like, so constantly used by ignorant mothers and nurses, need only to be mentioned to be severely reprobated.

The same principle applies to the shattered nervous equilibrium often observed among stage people, the result of fear to fail to please. Many an actor or actress, capable beyond doubt, "flopped" because of fear. The element of fear is great in the life of an artist. There are so many factors that are contributory to its existence. A gruffy stage manager, the "roasting vampire" (the fellow, who, no matter how good you may be will "pan" you if no ad. is forthcoming), the great stress of the thought that "I *must* make good," have only too often shattered the hopes and ambitions of truly able debutants on the stage and splendid actors. This recalls to my mind poor Claudine, who was so frightened by a non-scrupulous solicitor that she suffered a nervous breakdown, from which she only gradually recovered, and is now well and a prominent performer.

Of course, individuals tempered by experience and time do not suffer from the effects of fright. Yet, by a self-analysis, even the calloused individual will recall, at some time or other during his career, a nervous disorder, perhaps transitory, that resulted from being frightened.

To the physician this is a serious problem, for he meets nervous wrecks, choreics, neurasthenics, mental aberrants and other abnormities which are the direct result of fear.

While fear undoubtedly exercised its baneful influences on the human system, it is, in a sense, essential to preservation. An editorial comment in *American Medicine* expressed the following views on the question: "That fear is a potent factor in producing abnormal conditions, or at least in accentuating the baneful effects of disease, is a fact established beyond controversy, yet in spite of its harmful tendencies, fear in some respects is a beneficient force, beneficient in that had we not been possessed of fear, self preservation would not be the moving impulse it ever had been and is to-day in our life; without fear the human race would probably have perished: Courage and fear are antithetical; courage incites to extinction, fear to self-preservation. We believe courage rarely, if ever, exists without fear. Such a mental condition, alone and unchecked by the caution naturally engendered by fear, would have prevented the survival of mankind as well as all other forms of animal life."

A morbid fear of disease contributes largely to an unbalanced mentality; it disarranges the bodily functions, to be followed later by organic dissolution. The psychopathic believes himself afflicted with some incurable physical malady, such as cardiac trouble or tuberculosis; the psychoneurotic that he is on the verge of insanity.

Sidis writes that the main source of psychopathic diseases is the instinct of fear with its baneful manifestations of anxiety, anguish and worry. Darwin writes that "if we expect to suffer we are anxious." James regards "anxiety as morbid fear." Bain, "The anxious condition of mind, a sort of diffused terror." In other words, concludes Sidis, "anxiety is nothing else but the working of the instinct of fear." Religious, social and moral lapses are superstitions associated with apprehension of threatening impending evil, based on the fear instinct, form the germs of psychopathic affections.

There is a great deal of evidence of which every physician is cognizant that fear has a tremendous influence for evil and physical abnormality. The psychic shock is often out of all proportions. I remember the case of a rabbi who entered, some time ago, a prominent Chicago hospital to have his tonsils removed. The surgeon who was to operate upon him was a man of high professional standing and of great ability. The patient was seated in a chair, but his agitation was very marked. The doctor explained to him that the operation was very simple, and that he would be all right in a short time. Cocaine was injected to render the operation painless, and no general anesthetic was given. The doctor left the room for a few moments, and when he returned he found the patient dead. Fear had killed him! He was of an impressionable nature and the effect fear had upon him had undoubtedly checked his heart action. I was told of this incident by a neurologist of high standing in this city, when the discussion drifted to "fear and its effects."

Even the layman can often, if he observes matters closely, watch the baneful effects of fear. What is the remedy? If we could inculcate the principles of self-control into the minds of those who depend upon us for guidance, there would be no such thing as "stage fright," and the endless train of disease resulting from fear could be greatly minimized at least. Exercise of self-control, proper education and the development of a sound nervous system will tend toward the desired goal.

ANSWERS TO CORRESPONDENTS.

SUSCEPTIBILITY TO LARYNGITIS.

H. W., Lorain, O., writes:

MY DEAR DOCTOR: Please advise me through THE CLIPPER regarding the following conditions. I am twenty-five years of age. Have been in the show business for eight years. For the last three years, every Winter a sort of hoarseness comes over me which incapacitates me and forces me to keep away from talking and singing. At those times my throat seems to close up and I cough a great deal. I have been advised to have my tonsils removed. An early reply will be much appreciated.

REPLY.

You have a susceptibility to laryngitis and you must seek to discover the cause. The tonsils may be the cause of your trouble. Have them removed. Have your nose examined, and if there are evidences of disease have it corrected. Your system must be kept in good condition, and I would urge that you keep your general condition in excellent shape. Let me hear from you again.

ECZEMA OR PSORIASIS?

MR. C. H. O., Binghamton, N. Y., writes:

DEAR DOCTOR: Several years ago I became afflicted with a form of eczema which I have since learned is psoriasis. There are red blotches capped by a white crust. Is there a cure for this condition? Is it dangerous? While it appears only once a year, it is troublesome while it lasts. Your opinion will be much appreciated as well as the help THE CLIPPER offers to suffering showdom. Thankfully.

REPLY.

Eczema and psoriasis are two distinct and different diseases of the skin. From the description you are giving I am inclined to believe that you have psoriasis. Do not worry. No one ever died from this trouble. Neither has it a tendency to shorten life. It usually extends over a great many years. Internally authorities advise arsenical preparations. Of these arsenauro has been highly lauded. Begin with five drops three times a day after meals; increase the dose one drop daily until symptoms of saturation with the drug appear. In a case like yours I should say go as high as twenty drops. Should puffiness of the eyelids or diarrhœa develop stop it. Locally, soak off the crusts with olive oil and apply a salve composed of chrysarobin—two per cent., using lanolin as a base. Rub in thoroughly with lint, twice daily, and bandage. Stop it if irritation results and apply zinc salve until the skin is normal again.

CUTTING OF NERVE IN NECK.

DAVE, New York, N. Y., writes:

DEAR DOCTOR: I would ask you to kindly enlighten me on the following through the columns of THE CLIPPER: My mother (fifty-five years of age) has undergone an operation on her neck, about two years ago. The doctors removed a swelling that ran from the right ear into the neck. Since her operation she has trouble—she is hoarse, and gets choking spells. During these spells she gasps for air. Her voice is husky. She was examined five weeks ago and the doctors say that the doctors who operated upon her made a bad job of it. I want your opinion.

REPLY.

Unfortunately the nerve (laryngeal) that supplies the vocal cord on the side on which mother had her swelling removed has been cut by the surgeon who performed the operation. Not much can be done for the condition, and often growths in the neck will involve the nerve, and that by itself may cause trouble. In time mother may regain her voice.

BLEEDING GUMS.

A. B., Thomaston, Conn., writes:

DEAR DOCTOR: I have been going to dentists for a long time and obtained no relief from bleeding gums. What would you suggest that I do?

REPLY.

Have your dentist give you emetine by hypodermic injection. If he does not know how to do this have a doctor administer the treatment. Keep your teeth clean and use the following mouthwash:

Tincture myrrh.................1 ounce
Tinct. benzoine comp............½ ounce
Listerine to make.............3 ounces.

Shake well. Use a teaspoonful in a wine glass of water, three or four times a day.

HUMBUG.

MISS F. DeV., San Francisco, Cal., writes:

DEAR DOCTOR: I am an actress. While I am told that I have talent I am the unfortunate possessor of pock-marks which mar my appearance. A doctor here promised to cure me for two hundred dollars and get rid of the pock-marks. I would be glad to pay him the money, if I only knew that he can do as he says he will. I will abide by your decision, for which I shall be eagerly waiting in THE NEW YORK CLIPPER.

REPLY.

Do not be humbugged, my dear girl. Invest your money in wardrobe or in anything you may see fit. Do not be led to believe that pock-marks can be effectually removed. They cannot. That is, thus far all authorities of standing agree that *nothing* can be accomplished to fill out the gaps left by the smallpox virus. There are plenty of non-scrupulous fellows who will promise to do the impossible until they have your money.

NURSING AS A PROFESSION.

MISS H. G. F., Denver, Col., writes:

DEAR DOCTOR: I am a professional woman, thirty-five years of age. I have a desire to relinquish the stage and take up nursing as a profession. I have had a good education, and would like you to inform me, through THE CLIPPER, whether or not my age is too far advanced to enter the field.

REPLY.

Your age is by no means a barrier to take up nursing, provided you are willing to sacrifice time, spend sleepless nights, work hard (at all times), shirk nothing, and expect as compensation the satisfaction of having alleviated human suffering. From a mercenary point of view there is nothing to be gained in the field. That is, generally speaking. There are a few fortunate ones who secure desirable places, but competition is keen and the road a rugged and up-hill one.

RING-WORM.

MISS V. P., Indianapolis, Ind., writes:

DEAR DOCTOR: I am suffering from ring-worm. What is best to eradicate the disease? I am a constant reader of THE CLIPPER and would appreciate your advice in its Health Department.

REPLY.

Have the following preparation made up and apply it to the affected parts with a camels-hair brush *once a day*. Two or three applications are said to affect a cure:

Formaldehyde..................30 parts
Water.........................70 parts

(Let the druggist make up a one or two ounce mixture of this.)

PROLAPSUS.

MRS. P. L. A., Washington, D. C., writes:

DEAR DOCTOR: I have been doing very hard dancing for the past two seasons. Have suffered as a consequence, a nervous breakdown. I was examined by my physician last week and was told that I have a slight degree of prolapsus. I am much interested in your Health Department, and would like to kindly ask you to enlighten me. Is an operation necessary to remedy this defect, or will other means suffice? I do not feel any inconvenience from it, and did not know it existed until I was told of its existence.

REPLY.

No, indeed, there is no operation necessary. I am quite confident that if you will improve the general tone of your system and build yourself up, and above all forget your prolapse of slight degree, everything will turn out all right.

POISONING FROM STOCKINGS.

MRS. U. G., McC., Brooklyn, N. Y., writes:

DEAR DOCTOR: I am informed that a person can be poisoned from certain dyes contained in stockings. I am eager to know if that is true.

REPLY.

Yes.

CLAY CODY, New Orleans, La.; HAPPY BENWAY, BLANCHE SNELL, Indianapolis.—Have answered you by letter. UNCLE JOE, San Francisco.—Give me your address and I will be pleased to send you an analytic opinion of the picture you sent me. JIM M.—If you care to take a chance against the advice of people who know, go ahead, but do not blame anyone for the consequences which might follow. FREDA P.—Why ask advice if you don't care to carry it out? BERT.—You ought to be congratulated. It is free. No charges. F. B. N., Vermont.—Ask for grape-sugar syrup and use a tablespoonful to two quarts of water.

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Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.

Anglin, Margaret—Montauk, Bkln., 17-22.

Arliss, Geo.—Grand, Cincinnati, 17-22.

"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.

"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.

"Adele"—Olympic, St. Louis, 16-22.

"At the Old Cross Roads" (Arthur C. Aiston, mgr.)—Detroit 16-22, Crown, Chicago, 23-29.

Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.

Barker's, Granville, Co.—Academy, Baltimore, 17-22.

Boston Opera & Pavlowa—Buffalo, N. Y., 20-22.

"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.

"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.

"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Cleveland 17-22, Toledo 23-27, Windsor 28, Chatham 29.

"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Temple, Tex., 19, Waco 20, Mexia 21, Dallas 22, Mineral Wells 23, Ft. Worth 24, Sherman 25, Wichita Falls 26, Amarillo 27, Dalhart 28.

"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Petoskey, Mich., 19, Traverse City 20, Manistee 21, Big Rapids 22, Benton Harbor 23, Niles 24, Coldwater 25, Goshen, Ind., 26, Gary 27, Dowagiac, Mich., 28.

Chatterton, Ruth, & Henry Miller—Tremont, Boston, indef.

Campbell, Mrs. Patrick—So. Bend, Ind., 20, Grand Rapids, Mich., 21, 22.

"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.

"Cinderella Man" (Oliver Morosco, mgr.)—Hudson, New York, 17, indef.

"Convict's Daughter, The"—National, Chicago, 16-22.

Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.

Drew, John (Chas. Frohman, Inc., mgrs.)—Broad, Phila., 17-22.

"Dummy, The" (Rowland & Clifford, Inc., mgrs.) Crown, Chicago, 16-22, Princess, St. Louis, 23-29.

"Daddy Long Legs"—Los Angeles 17-22.

"Damaged Goods"—Princess, St. Louis, 16-22.

Eltinge, Julian (A. H. Woods, mgr.) — Forrest, Phila., 17-22.

"Eternal Magdalene, The" (Selwyn & Co., mgrs.) Newark, N. J., 17-22, Standard, New York, 24-29.

"Eternal Magdalene, The," No. 2 Co. (Selwyn & Co., mgrs.)—Jersey City, N. J., 17-22.

"Experience" (Wm. Elliott, mgr.)—Springfield, Mass., 17-22.

"Everywoman" (Henry W. Savage, mgr.)—Meridian, Miss., 19, Selma, Ala., 20, Tuscaloosa 21, Anniston 22, Gadsden 24, Huntsville 25, New Decatur 26, Jackson, Tenn., 27, Memphis 28, 29.

Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Gaiety, New York, 18, indef.

Ferguson, Elsie — National, Washington, 17-22, Academy, Baltimore, 24-29.

Faversham, Wm. (Leonard L. Gallagher, mgr.)—Atlanta, Ga., 19, Birmingham, Ala., 20, Montgomery 21, Pensacola, Fla., 22, New Orleans 24-29.

"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.

"Follies of 1915" (F. Ziegfeld, mgr.) — Illinois, Chicago, 17-29.

"Full House, A," Co. A. (H. H. Frazee, mgr.)—Plymouth, Boston, indef.

"Frame Up, The," Byers & Mann's (Cate F. Mann, mgr.)—McPherson, Kan., 19, Wichita 20, Hutchinson 22, Crape 24, Harper 27.

"Freckles," Western Co. (Broadway Amuse. Co. mgrs.)—Fargo, N. Dak., 19, Mandan 20, Dickinson 21, Beach 22, Glendive 24, Miles City 25, Roundup 26, Billings 27, Big Timber 28.

"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.) — La Crosse, Kan., 20, Great Bend 21, Larned 22, Dodge City 24, Garden City 25, Cimarron 26, Stafford 28, Wichita 29.

"Freckles," Co. B. (Darrell H. Lyall, mgr.)—Palatka, Fla., 19, Ocala 21, Brooksville 24, Lakeland 25.

"Fool There Was, A"—Walnut, Phila., 17-22.

Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Blackstone, Chicago, 17-Feb. 5.

"Greatest Nation, The" (Wm. Elliott, mgr.)—New Haven, Conn., 19, 20, Belasco, Washington, 24-29.

"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Goldthwaite, Tex., 19, Cologne 21, Anson 24, Colorado 25, Haskell 26.

"Girl Without a Chance" (Robert Sherman, mgr.)—Buffalo, N. Y., 17-22, Pittsburgh 24-29.

Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, indef.

Hackett, James K., & Viola Allen—Hollis, Boston, 17-22, Springfield 28, 29.

Hajos, Mizzi (Henry W. Savage, mgr.)—Stamford, Conn., 25, Hartford 27-29.
25, Hartford 27-29.

Hodge, Wm.—Altoona, Pa., 21.

"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.

"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.

"Hip-Hip-Hooray" (Chas. Dillingham, mgr.) — Hipp., New York, indef.

"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.

"His Majesty Bunker Bean"—Cort, Chicago, indef.

"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr. — Anniston, Ala., 19, Talladega 20, Tuscaloosa 21, Selma 22, Montgomery 24, Greenville 25, Andalusia 26, Dothan 27, Bainbridge 28, Camilla, Fla., 29.

"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Salisbury, Mo., 19, Clarence 20, Centralia 21, Troy 22, Washington 23, Fulton 24, Montgomery City 25, Elsberry 26, Shelbina 27, Monroe City 28, Macon 29.

"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—Kendallville, Ind., 19, La Grange 20, Churubusco 21, Ft. Wayne 22, Decatur 24, Bluffton 25, Portland 26, Cambridge 27, Knightstown 28, Richmond 29.

"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Holdrege, Neb., 19, Shelton 20, Wood River 21, Kearney 22, Grand Island 23, Loup City 24, Stromsburg 25, Clay Center 26, Nelson 27, Seward 28, Lincoln 29.

"Human Soul, The" (J. A. Schwenk, mgr.)—Red Oak, Ia., 19, Emerson 20, Macedonia 21, Council Bluffs 22, Omaha, Neb., 24-29.

Illington, Margaret (Selwyn & Co., mgrs.)—Fresno, Cal., 19, Visalia 20, Bakersfield 21, Santa Barbara 22, Redlands 24, Pasadena 25, Pamona 26, Santa Ana 27, San Diego 28, 29.

Irwin, May—Cleveland 17-22, Logansport, Ind., 28.

"It Pays to Advertise" (Cohan & Harris, mgr.)—Wilbur, Boston, 17, indef.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—San Francisco 24-29.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—Shubert, Bkln., 17-22, National, Washington, 24-29.

"In Cold Type"—Buffalo, N. Y., 17-19.

"In Old Kentucky" (Philip H. Niven, mgr.)—Lexington, New York, 17-22, Buffalo 24-29.

"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, 17, indef.

"Katinka" (Arthur Hammerstein, mgr.) — Forty-fourth Street, New York, indef.

"Kick In" (A. H. Woods, mgr.)—Toronto, Can., 17-22, Buffalo, N. Y., 24-29.

Lander, Harry (Wm. Morris, mgr.)—London, Ont., Can., 19, Toronto 20-22, Peterboro 24, Kingston 25, Ottawa 26, Montreal, Que., 27-29.

"Lilac Domino, The"—Buffalo, N. Y., 24-29.

"Lure, The"—Imperial, Chicago, 16-22.

"Little Girl in a Big City" (Shutter & Montgomery, mgrs.)—Newark, N. J., 17-22.

Metropolitan Opera Co.—Metropolitan, New York, indef.

Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 17-21.

Mann, Louis (The Shuberts, mgr.)—New Orleans 17-22.

Maude, Cyril—Kansas City, Mo., 16-22.

Morton Opera Co.—Scranton, Pa., 17-March 11.

McCabe, James L. (Halton Powell, Inc., mgr.)—Early, Ia., 19, Wall Lake 21, Lake City 22, Breda 23, Carroll 24, Denison 25, Mapleton 26, Battle Creek 27, Danbury 28, Vermillion, S. Dak., 29.

"Maid in America"—Belasco, Washington, 17-22.

"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Tucson, Ariz., 19, Phoenix 20, Yuma 21, El Centro 22, Imperial 23, Los Angeles 24-29.

"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Peoria, Ill., 19, Galesburg 20, Bloomington 21, Champaigne 22, Alton 23, Effingham 24, Olney 26, Du Quoin 27, Centralia 28, Marion 29.

"Missouri Girl, The" (Merle H. Norton, mgr.)—Agra, Kan., 19, Almena 20, Oberlin 21, Goodland 22, Oakley 24, Grainfield 25, Ellis 26, Hays 27, Dorrance 28, Wilson 29.

"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Barnesboro, Pa., 19, Indiana 20, Butler 21, Beaver Falls 22, Mercer 24, Franklin 25, Greenville 26, Titusville 27, Kane 28, Emporium 29.

"My Home Town Girl" (Perry J. Kelly, mgr.)—Hutchinson, Kan., 20.

"Me, Him and I" (Hurtig & Seamon, mgrs.)—Victoria, Chicago, 16-22.

"Night Before, The" (Lauder & Morris, mgrs.)—Copley, Boston, indef.

"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Shubert, St. Louis, 16-22.

"New Henrietta"—Nashville, Tenn., 19, 20.

"Newlyweds and Their Baby" (Clay T. Vance, mgr.)—Goshen, Ind., 19, Ft. Wayne 20, Auburn 21, Huntington 22.

"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.

"On Trial" (Cohan & Harris, mgrs.)—Indianapolis 17-22, Grand, Cincinnati, 24-29.

"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.

"Only Girl, The" (Joe Weber, mgr.)—Portland, Me., 21, 22.

"Oklahoma" (Frohman-Belasco, mgrs.)—Stamford, Conn., 20, New Haven 21, 22, Hollis, Boston, 24-Feb. 5.

"Outcast" (Klaw & Erlanger, mgrs.)—Standard, New York, 17-22, Montauk, Bkln., 24-29.

Post, Guy Bates—Montreal, Can., 17-22.

Patton, W. B. (Frank B. Smith, mgr.)—Strawberry Point, Ia., 20, Spring Valley, Ill., 23.

"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.

"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.

"Passing Show of 1915"—Belasco, Washington, 17-22.

"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.

"Pollyanna" (Klaw & Erlanger, mgrs.)—Syracuse, N. Y., 19, Rochester 20-22, Broad, Phila., 24-29.

"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Grand Jct., Colo., 19, Reno, Nev., 20, Sacramento, Cal., 22, San Francisco 24-29.

"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—Detroit 17-22, Indianapolis 28-29.

"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Red Oak, Ia., 19, Clarinda 20, Creston 21, Victoria, Chicago, 28-29.

"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—Hamilton, Can., 19, Berlin 20, Galt 21, St. Thomas 22, Stratford 24, St. Catherines 25, Barre 26, Lindsay 27, Trenton 28, Peterboro 29.

"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—St. Joseph, Mo., 19, 20, Brookfield 21, Chillicothe 22, Atchison, Kan., 24, Holton 25, Lawrence 26, Topeka 27, Manhattan 28, Junction City 29.

"Peck's Bad Boy" (Cutler & Herman, mgrs.)—Greensburg, Pa., 22, Irwin 24, Cumberland, Md., 25, Piedmont, W. Va., 26, Keiser 27, Buckhanon 28, Weston 29.

"Prince of Pilsen" (Perry J. Kelly, mgr.)—McAlester, Okla., 27.

"Quinneys" (Frederick Harrison, mgr.)—Hamilton, Can., 20.

Ring, Blanche—Lyric, Cincinnati, 17-22.

"Ruggles of Red Gap"—Fulton, New York, indef.

"Rolling Stones" (Selwyn & Co., mgrs.)—Ford's, Baltimore, 17-22, Newark, N. J., 24-29.

"Road to Mandalay, The"—Lyric, Cincinnati, 16-22.

Sothern, E. H.—Booth, New York, 17-22.

Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, indef.

Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, indef.

Starr, Frances—David Belasco, mgr.)—Bronx O. H., New York, 17-22, Ford's, Baltimore, 24-29.

Stahl, Rose—Cleveland 17-22.

Smart Set, The (J. Martin Free, mgr.)—Joplin,

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The funniest, truest, direct-to-the-heart sob and laugh producer that ever came down Melody Lane. A real novelty. And it's going over for a tremendous hit.

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Endorsed by President Wilson and every patriotic citizen. Watch this song linger all over America. Everywhere you go, they're waiting for you to sing it.

THE PRICE A WOMAN PAYS The great, tender love ballad, based on the great novel, "SUSAN LENOX," now running in HEARST'S.

YOU'RE JUST LIKE AN ANGEL TO ME A tender ballad. If you sang "IF I HAD MY WAY" and "YOU ARE THE ROSE OF MY HEART," by the same writer, you will want to sing this one.

AT BREAKFAST TIME HE ALWAYS HAS A LILY By the Author of "BILLY" with a greater surprise at the end. Never misses.

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145 W. 45th St., NEW YORK

Mo., 19, 20, Topeka, Kan., 21, Holton 22, Kansas City, Mo. 23-29.

"Sadie Love" (Oliver Morosco, mgr.)—Harris, New York, indef.

"Stop! Look! Listen!" with Cary Denlys (Chas. Dillingham, mgr.)—Globe, New York, indef.

"Sari" (Henry W. Savage, mgr.)—Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 21, 22, Ocala 24, St. Petersburg 25, Tampa 26, Lakeland 27, Orlando 28, St. Augustine 29.

"Song of Songs, The" (A. H. Woods, mgr.)—Powers', Chicago, 17-22.

"So Long, Letty" (Oliver Morosco, mgr.)—Los Angeles 24-29.

"Sunny South" (J. C. Rockwell, mgr.)—Peru, Ill., 19, Amboy 20, Sterling 21, Morrison 22, De Witt, Ia., 24, Maquoketa 25, Anamosa 26, Manchester 27, Strawberry Point 28, West Union 29.

"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Hurseston, Ill., 20, Lamoni 21, Leon 22, Osceola 24, Afton 25, Lenox 26, Bedford 27, Clarinda 28, Corning 29.

"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Portland, Ore., 19, Tacoma, Wash., 20, Bellingham 21, Everett 22, Spokane 23, Lewiston 24, Pasco 25, Dayton 26, Walla Walla 28, Colfax 29.

"Soldier of Japan, A" (Oscar Graham, mgr.)—Tonkum, Tex., 19, Hallettsville 20, Rounge 21, Golind 22, Alice 24, 25.

"September Morn," Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Kane, Pa., 19, Bradford 20, Olean, N. Y., 21, Emporium, Pa., 22, Ridgway 24, Clearfield 25, Bellefonte 26, Renova 27, Wilkes-Barre 28, 29, close season.

"Sinners" (Wm. A. Brady, mgr.)—Adelphi, Phila., 17-22.

Thurston (Jack Jones, mgr.)—St. Paul 16-22, Minneapolis 24-29.

"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.

"Treasure Island," No. 2 Co. (Chas. Hopkins, mgr.)—Lyric, Cincinnati, 23-29.

"Town Topics" (The Shuberts, mgr.)—Shubert, Boston, 17-22, Winter Garden, New York, 24, indef.

"Two Is Company"—Chicago, Chicago, 23, indef.

"Twin Beds," Original Co. (Selwyn & Co. mgrs.) —Olympic, Chicago, indef.

"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—San Francisco 17-22, San Jose 23, 24, Monterey 26, Santa Rosa 28, Petaluma 29.

"Twin Beds," Southern Co. (Selwyn & Co., mgr.) Ardmore, Okla., 19, Wichita Falls, Tex., 20, Ft. Worth 21, 22, Dallas 24-26, Waco 27, Temple 28, Austin 29.

"Twin Beds," Middle West Co. (Selwyn & Co. mgrs.)—Bangor, Me., 20-22, Rockland 24, Rentin 25, Lewonia 26, Concord 27, White River Jct., 28, Barre 29.

"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Savanna, Ill., 19, Galena 20, Platteville, Wis., 21, Mineral Point 22, Monroe 23, Baraboo 24, Evansville 25, Sterling 26, Princeton 27, Kewanee 28, Galesburg 29.

"This Is the Life" (Hatton Powell, Inc., mgr.)—Peru, Kan., 19, Cedarville 20, Dexter 21, Arkansas City 22, Pawhuska, Okla., 23, Coffeyville, Kan., 24, Oxford 25, Caldwell 26, Winfield 27, McPherson 28, Hutchinson 29.

"Unchastened Woman, The" (Oliver Morosco, mgr.) —Thirty-ninth Street, New York, indef.

"Under First" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.

"Under Cover" (Gaskell & MacVitty, mgrs.)—Clay Center, Kan., 19, Marysville 20, Holton 21, Warrensburg, Mo., 24, Clinton 25, Sedalia 26, Jefferson City 27, Fulton 28, Washington 29.

"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Pittsburgh 16-22, Cleveland, O., 23-29.

"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Newport, N. H., 21, Claremont 22, Bellows Falls 24, Brattleboro 25.

"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Jefferson City, Mo., 19, Washington 21, Alton, Ill., 22, Bellville 23, Dugnoin 24, Marion 25, Herrin 26, Centralia 27, Edwardsville 28, Springfield 29.

"Very Good Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.

Washington Sq. Players—Sandhog, New York, indef.

Wilson, A. H. (Sidney R. Ellis, mgr.)—Galt, Can., 19, St. Catharines 20, Hamilton 21, 22, Toronto 24-29.

Warfield, David—Powers', Chicago, 24, indef.

"World of Pleasure, A" (The Shuberts, mgrs.)—Winter Garden, New York, 17-22.

"Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.

"Within the Law" (The Shuberts, mgrs.)—Chicago Chicago, 17-22.

"Watch Your Step" (Chas. B. Dillingham, mgr.)—Rochester, N. Y., 19, Buffalo 20-22.

"When Dreams Come True," Western Co. (Coutts & Tomlin, mgrs.)—Grand Rapids, Wis., 19, Baraboo 20, Richland Center 21, La Crosse 22, Winona, Minn., 23, Rochester 24, Owatonna 25, New Ulm 26, Watertown, S. Dak., 27, Brookings 28, Huron 29.

"When Dreams Come True," Eastern Co. (Coutts & Tomlin, mgrs.)—Greenville, N. C., 19, Washington 20, Petersburg, Va., 21, Richland 22, Newport News 24, Charlottesville 25, Staunton 26, Harrisonburg 27, Hagerstown 28, Annapolis 29.

"Within the Law," Western Co. (Robert Sherman, mgr.)—Hartley, Ia., 19, Marathon 20, Southerland 21, Fonda 22, Sibley 24, Laverne, Minn., 25.

"Young America" (Cohan & Harris, mgrs.)—Grand, Chicago, 16, indef.

"Yellow Jacket, The" (Mr. & Mrs. Coburn)—Cincinnati 17-22, St. Louis 23-29.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Angleica, N. Y., indef.

Old Colonial Band (E. Carmelley, dir.)—Evans City, Pa., 19, Ford City 20, Wm. Penn School 21, Perripolis 22.

Sousa's Band—Hilipp, New York, indef.

Tinker's Orchestra & Concert Co.—Monson, Me., 19, Guilford 20, Dexter 21, Augusta 22.

STOCK AND REPERTOIRE.

(See Stock Pages.)

BURLESQUE SHOWS.

(See Burlesque Pages.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—No. New Castle, Ms., 17-22.

Ka Dell Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Greenville, Ala., 17-22.

Lucy, Thos. Elmore—St. Paul, Ind., 20, Acton 21.

McGinley, Bob, & Eva—Oakland, Cal., indef.

Moore & Watterson Vaud. Show (Jimmie Moore, mgr.)—Batavia, Ia., 19, 20, Richland 21, 22, Victor 26, 27.

COMPANIES IN TABLOID PLAYS.

Carter, Suzanne Musa Revue—Canadian, Tex., 17-22.

Daley's Dainty Duddies (Eddie Daley, mgr.)—Waco, Tex., 17-22, Greenville 24-29.

Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.

Empire Girls (Fred Sidkon, mgr.)—Deposit, N. Y., 17-22.

Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.

La Salle Mus. Com. Co. (Boyle Woolfolk, mgr.)—Battle Creek, Mich., 20-22.

Lorde's Blue Revue (W. J. Meaney, mgr.)—Fitchburg, Mass., 17-22, Middleton 24-29.

Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.

Shafer's, Al., Boys & Girls—Marietta, O., 20-22, Washington, Pa., 24-29.

Sub-Marine Girls (Merserau Bros., mgrs.)—Washington Pa., 17-22, Uniontown 24-29.

"This Way, Ladies" (Hatton Powell, Inc., mgr.)—Lansing, Mich., 20-22, Jackson 23-26, Ann Arbor 27-29.

United Mus. Com. Co.—Ashland, Ky., 17-22.

MINSTRELS.

De Rue Bros.—Thomas, W. Va., 19, Parsons 20, Elkins 21, Buckannon 22, Weston 24, Shinnston 25, Tunnelton 26, New Burg 27, Bowlesburg 28, Kingwood 29.

Field's, Al. G.—Wilkes-Barre, Pa., 19, Pittston 20, Binghamton, N. Y., 21, Scranton, Pa., 22, Port Jervis N. Y., 23, 24, Middletown 25, Poughkeepsie 26, Hudson 27, Albany 28, 29.

O'Brien, Neil—Anniston, Ala., 19, Columbus, Ga., 20, Atlanta 21, 22, Dublin 24, Albany 25, Macon 26, Anderson, S. C., 27, Columbia 28, Charlotte, N. C., 29.

LIZZIE B. RAYMOND is booked at the Columbia, Detroit, this week, with Columbus, O., and Pittsburgh, Pa., to follow.

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WANTS TO PUT A LITTLE BUG IN YOUR EAR, AND THAT IS THAT FROM NOW ON I AM GOING TO HAND YOU SOME OF THE GREATEST SONGS I HAVE EVER WRITTEN, AND I HAVE HANDED YOU SOME HITS IN THE PAST. BELOW ARE TWO OF THE BEST SONGS I HAVE EVER WRITTEN, AND THEY ARE GOING BIGGER EVERY DAY. WATCH FOR MY NEW ONES.

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TWO SONGS THAT ARE THRILLERS!

OVERNIGHT SENSATIONS!

HITS THAT HAVE HIT THE SONG MARKET WITH A WALLOP!

READ THE LYRICS—THEY TELL THE TALE OF WHY THEY BECAME HITS OVERNIGHT

M-O-T-H-E-R

A WORD THAT MEANS THE WORLD TO ME

FIRST VERSE.

I've been around the world you bet, but never went to school,
Hard knocks are all I seem to get, perhaps I've been a fool,
But still some educated folks, supposed to be so swell,
Would fail if they were called upon, a simple word to spell.
Now if you'd like to put me to the test,
There's one dear name that I can spell the best.

CHORUS.

M-is for the million things she gave me,
O-means only that she's growing old:
T-is for the tears were shed to save me,
H-is for her heart of purest gold.
E-is for her eyes with lovelight shining,
R-means right, and right she'll always be;
Put them all together, they spell mother,
A word that means the world to me.

SECOND VERSE.

When I was but a baby, long before I learned to walk,
While lying in my cradle, I would try my best to talk;
It wasn't long before I spoke and all the neighbors heard,
My folks were very proud of me, for M-O-T-H-E-R was the word,
Altho' I'll never lay a claim to fame,
I'm satisfied that I can spell this name.

Words by HOWARD JOHNSON. Music by THEODORE MORSE.

Punctuate your act with this charming sentimental ballad. The best that has been hatched this Season in "Melody Lane." Properly sung, this charming "Mother Song" will win round after round of enthusiastic applause.

This is the song that newspapers all over the country are giving column after column.

More headliners have taken up this song in one week than any usual song could interest in ten weeks. There is a reason. Get it! Sing it! and then you'll know why M-o-t-h-e-r is a real, honest-to-goodness, overnight sensation.

Taken up and sung by more headliners in one week than any song ever known.

DON'T BITE

THE HAND THAT'S FEEDING YOU

FIRST VERSE.

Last night as I lay sleeping,
A wonderful dream came to me;
I saw Uncle Sam a-weeping
For his children from over the sea.
They had come to him friendless and starving,
When from tyrant's oppression they fled,
But new they abuse and revile him
Till at last in just anger he said:

CHORUS.

If you don't like your Uncle Sammy,
Then go back to your home o'er the sea;
To the land from where you came,
Whatever be its name,
But don't be ungrateful to me.
If you don't like the Stars in Old Glory,
If you don't like the Red, White and Blue,
Then don't act like the cur in the story—
Don't bite the hand that's feeding you.

SECOND VERSE.

You recall the day you landed,
How I welcomed you to my shore;
You came here empty-handed,
And allegiance forever you swore.
I gathered you close to my bosom,
Of food and clothing you got both;
So when in trouble I need you,
You'll have to remember your oath.

Lyric by THOMAS HOIEL. Music by JIMMIE MORGAN.

AN OVERNIGHT SENSATION!

Some title! Some lyric! and, then besides all that, some melody! Written by two young fellows that no one ever heard of. That makes it all the more interesting. It proves that anyone, no matter how obscure, can jump into the limelight instantly!

Makes your audiences "get up and yell approvingly!" It's as good as "I Didn't Raise My Boy to Be a Soldier" (which we also publish). The song is already making history. The acts are grabbing it! Performers are "nutty" about it. The newspapers are already taking it up, and my, what an inspiration for cartoonists! You have read the lyrics. Now judge for yourself!

NOTE—All the numbers issued by us are published for band or orchestra. If interested, kindly communicate with our B. & O. Department

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CINCINNATI.

Nature wept copiously for days, and the nights were conducive to sticking close to home and heater. It was with this handicap of awful weather that the second week of the new year encountered from a Thespian point of view. Musical Cincinnati was delighted to learn of the coming of the Boston Opera Company for a brief season, commencing 31.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—George Arliss is coming Jan. 17, in "Paganini." "On Trial" comes 24.

LYRIC (Carl Hubert Heuck, mgr.)—Oreste Vessalle will direct his own tuneful comedy, "On the Road to Mandalay," 16, with John E. Henshaw and Elizabeth Wood in the cast. "Treasure Island" follows 23.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 16-22: Mrs. Leslie Carter, Julian Rose, the Misses Campbell, Imhof, Conn and Coreene, Three Lyres, the Polzin Brothers, Olympia Desvall and Grace Fisher, Pathe's Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 16-22: Tom Linton and his Jungle Girls, Sun Fong Lin Troupe, John Delmore and Goldie Moore, German Brothers, the Cassing Leamys, and Gordon and Earle. Motion pictures.

FAMMY AUDITORIUM—The Coburn Players are coming back 17, for a week of "The Yellow Jacket."

MUSIC HALL — The Cincinnati Symphony Orchestra, directed by Dr. Ernst Kunwald, will give an extra concert 16, with Alma Beck and Emil Herrman, soloists. John McCormack's song recital will occur 21.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. will offer "Jane Eyre" 16. Helene Kock will be the heroine.

OLYMPIC (Harry Hart, mgr.)—Charles Robinson and his Parisian Flirts are due 16. Tip Top Girls are expected 23, to fill place of Military Maids, originally booked.

PEOPLE'S (William Hexter, mgr.) — The Gay Gotham Girls are listed 16.

Manchester, N. H.—Star (E. J. Caron, mgr.) Pauline Frederick, in "Lydia Gilmore," Jan. 17, 18; Jane B. Mastell, in "The Green Eyed Monster," 19, 20; Geraldine Farrar, in "Temptation," 21, 22.

PARK (P. F. Shea Theatre Co., mgrs.)—Broadway Belle, burlesque, 17-19; "Et Pi of the Toyshop" 22.

PALACE (Wm. O'Neill, mgr.)—For week of 17, Palace Players, with Rose Mary King, in "Help Wanted."

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) "The New Henrietta" Jan. 19, 20, "The Birth of a Nation" 24 and week.

Augusta, Ga.—Grand (Richard B. Want, mgr.) "Sari" Jan. 17, "September Morn" 22.

Denver, Colo.—Broadway (Peter McCourt, mgr.) "The Only Girl" Jan. 16 and week.

EMPRESS (Geo. H. Greaves mgr.)—Bill 16-22: General Pisano and company, Hawaiian Serenaders, Tom Powers's Minstrels, the Marvelous Sylvanis, Scott and Wallace, Masquerin Sisters, Henry and Adelaide, and movie pictures.

DENHAM (O. D. Woodward, mgr.)—"The Roundup" 16 and week.

ORPHEUM.—Bill 17-22: Arthur McWatters and Grace Tyson, Reiss Davies, Five Annapolis Boys, "General" Ed. Lavine, Lew Hawkins, Leon Sisters and company, Arthur Earle and Orpheum travel weekly.

TABOR (Wm. A. Ireland, mgr.)—Last week of "The Birth of a Nation."

Cedar Rapids, Ia.—Greene's (W. S. Collier, mgr.)—Bill 17-22: Lillian Lee and Co. Jan. 17, "Potash & Perlmutter" 21, "Polly and Her Pals" 22.

STRAND (J. R. Grainger, mgr.)—Stock company presents "Charlie's Aunt" 17-22.

MAJESTIC—Bill 16-19: Stevens and Faulk, Burns and Lynn, Graham & Randall, Geo. Primrose and minstrels, Belle Oliver and Dudley Trio. Last half: Gardner's Maniacs, Higgins and Lanston, Browning and Dean, Tom Davies and company, Australian Wood Choppers, and Trovolo.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) "Potash & Perlmutter" Jan. 22.

NEW YORK CITY.

"THE PRIDE OF RACE."

Maxine Elliott's (Geo. J. Appleton, bus. mgr.) *The Pride of Race*, a drama, in three acts and an epilogue, by Michael L. Landman. Produced by Robert Hilliard, on Tuesday night, Jan. 11, 1916.

Deegan Folk....................Robert Hilliard
Weyland Folk..............Clarence Handyside
Dr. Bleke................Frank Kemble Cooper
Frank Pounford...........Charles P. Hammond
Tom, a judge...............Frank H. Westerton
Ned, a broker......................Philip Bishop
Jim, an editor......................J. MacNamee
Fred, a professor..................Charles Foster
Bob, an engineer..................Raymond Kensy
Gilbert ....Foxhall Daingerfield
Mrs. Calhoun................Minna Gale Haynes
Louise ....Kathlene MacDonell
Mammy ....Marie Taylor
Miss Bowers......................Agnes Everett
Jenny ....Mary Seymour

SYNOPSIS: Act I.—Scene 1—The midnight supper, Yale Class of '85, New Haven, Conn. Time, 1895. Scene 2—Two weeks later. Mrs. Calhoun's Summer home, Greenwich, Conn. Act II.—Four months later. Deegan Folk's town house, New York City. Act III.—Scene 1—Six months later. Same as Act II. Scene 2—One day later. Louise's bedroom. Scene 3—The entrance hall of Deegan Folk's town house.

EPILOGUE: Scene 1—Same as Act I. Scene 1. Scene 2—A tobacco plantation.

Robert Hilliard celebrated his thirtieth anniversary as an actor by also becoming a producer. His vehicle is "The Pride of Race," from the pen of Michael L. Landman, who dramatized a story of Will Irwin's. The play was once known as "Deegan Folk." So daring is the theme of the play and so brutally frank has the playwright been in writing it, that Cohan & Harris, who originally produced it, decided not to lend their names to it when it was ready for New York, and they decided to sell the play to Mr. Hilliard. The actor has spared no money in giving the play a magnificent production.

It is a morbid play—at times repulsive, and while it cannot be called an entertainment, it is at all times drama. It denotes a vital problem, which the country must face sooner or later.

The story centers about Deegan Folk, a millionaire, who, on the eve of his marriage to Louise Calhoun, a beautiful Southern girl, is informed by his father that he (Deegan) has a taint of negro-blood.

An ancestor of Deegan has married a free woman—a half negro, thus making him a one-sixteenth negro. The elder Folk tells his unhappy son that there is one chance in a million that his offspring may be born black. Deegan loves Miss Calhoun devotedly, and resolves not to tell her anything and marry her. When he learns that he is soon to become a father he confides in the family physician, Dr. Blake, who corroborates the senior Folk's statement. The child is born and is black. The mother refuses to forgive the father. He cuts off all his friends and great business interests, and moves with the child to Cuba, where it grows up to be a vigorous young man. What becomes of Mrs. Folk is not disclosed.

Mr. Hilliard has given us in the past many splendid stage portraits, but his acting as Deegan Folk is unquestionably the finest he has done in his long and honorable career on the American stage. He handles the difficult role with delicacy and sympathy, and his emotional scenes are superbly played.

Kathlene MacDonell has been selected for the role of Mrs. Folk, and a better choice could not have been made. Here is one of the most promising of our younger actresses, and her acting in this play leaves nothing to be desired. The scene in which she discovers that her baby is black was magnificently done.

Miss MacDonell may not be a marvelous beauty, but she certainly can act.

Frank Kemble Cooper, as Dr. Blake, played with dignity and polish, and that other excellent actor, Clarence Handyside, contented himself with a small but an important role. Charles B. Hammond and Mina Gale Haynes also scored in their respective roles. Marie Taylor was excellent as a "mammy."

Kelcey.

Keith's Bronx (Robert Jeanette, mgr.)—The stock company is presenting "The Confession" 17-22.

Miner's Bronx (E. C. Miner, mgr.)—Rose Sydell's London Belles 17-22.

Hurtig & Seamon's (Louis Hurtig, mgr.)—Sam Howe's Show 17-22.

"BUNNY."

Hudson (Henry B. Harris Estate, mgrs.)—*Bunny*, a play in three acts by Austin Strong. Produced Tuesday night, Jan. 4, with the following cast:

Mr. McComas.....................Jock McGraw
Jennie........................Eva Le Gallienne
Charles Nathaniel Disney, M. A....Lewis S. Stone
The Bishop of Headington...........George Kay
Lieut. Richard de Crespigney....Claude Beerbohm
Lord MacDonald Dicey........Henry Stephenson
The Bailiff........................Harold Hubert
Kate Cavanaugh....................Hilda Spong
Sylvia de Crespigney...............Gypsy O'Brien
Polly ....Olive Murray
Wilson ....Kenneth Lee
Colonel Lord Fromer..........William H. Sams
Lady Stewart......................Kate Wingfield

The scene is laid in a second hand book shop in a small town near London.

The story of "Bunny" reminds one of several of Dickens' works, and is not a suitable play for Lewis S. Stone. It tells of a young college man who has opened a second hand book store in a small town near London and his endeavors to make it a success. He is in love with a young woman, but is too backward to make the proposal, and she, thinking he does not care for her, engages herself to a lord. How the young bookseller finally gets courage to pop the question is told in the three acts.

The story is uninteresting and lacked the required "punch" to send it over.

Mr. Lewis was capital as the absent-minded young store merchant, and was very effective as the lover in the last two acts.

Chief in his support was Eva Le Gallienne, as the servant, Jennie. Others deserving mention are Jock McGraw, Claude Beerbohm, Henry Stephenson, Hilda Spong and Gypsy O'Brien.

The play was withdrawn Saturday night, Jan. 15.

Jack.

"THE LITTLE MINISTER."

Empire.—*The Little Minister* was revived by Maude Adams on Tuesday evening, Jan. 11, 1916, with the following cast:

Gavin Dishart..................Dallas Anderson
Lord Rintoul.........................Fred Tyler
Captain Halliwell................Morton Selten
Lady Babbie.....................Maude Adams
Felice, her maid..................Elise Clarens
Twaits, butler....................J. L. Carhart
Thomas Whammond..............David Torrence
Bob Dow......................J. M. McFarlane
Micah Dow.......................Gladys Gillen
Snecky Hobart..................Wallace Jackson
Andrew Mcalmaker.............R. Peyton Carter
Silva Tosh.......................Charles Gay
Sergeant Davidson..............Willard Barton
Joe Cruikshank.........................C. Gay
Nannie Webster....................Ada Boshell
Jean ....Angela Ogden

At the Empire Theatre, where, more than eighteen years ago, she first charmed as Lady Babbie, Maude Adams again delighted the audience with her captivating performance in the revival of Barrie's romantic comedy.

The play has been somewhat re-modeled, and in its present form differs but little from the dramatic fashions of to-day. The entertainment afforded is as pleasing as ever, the work of the star entrancing in its whimsicality.

The company in support of Miss Adams is capable, and all acquitted themselves meritoriously. Two members of the original company are with Miss Adams for this revival—Wallace Jackson and Robert Peyton Carter.

The play is given a handsome production, and business has been to capacity.

Standard (Harry L. Cort, mgr.)—For several months glowing reports have reached New York of the performance of Jeanne Eagles, as Miriam, in Hubert Henry Davies' excellent play, "Outcast." The drama, with the young actress in the role originated by Elsie Ferguson, began a week's engagement at the Standard on Monday night, and the large audience gave promise of an excellent week's business. The reports of Miss Eagel's acting has not been exaggerated, for she is really wonderful in the role, mingling deftly the pathos and comedy of the part. Her performance is intensely human, and she charms by personality and voice. Here is a young actress who has beauty, grace and talent. The Valentine of Mildred Cottell is excellent. Harold West, as Geoffrey Sherwood, is an improvement upon the actor who first played the role in America. Next week, "The Eternal Magdalene."

Forty-eighth Street (Thomas Broadhurst, bus. mgr.) *Just a Woman*, a drama, by Eugene Walter. Produced by the Messrs. Shubert, on Monday, Jan. 17, 1916, with this cast:

The Woman ....Josephine Victor
The Man......................Walter Hampden
The Boy.................George Stuart Christie
The Hired Girl......................Virginia Allen
The Lawyer (Lascelle)............H. H. Herbert
The French Maid (Mimi) .....Margaret McWade
The Butler (Stanford).....David Howell Lindley
The Detective (Emerson).........Frank Monroe
The Boy.................George Stuart Christie
The Bohemian Coachman (Aram)....John Arthur
Ned...................... .Master James Eagle
The Lady.........................Rose Winter

EPILOGUE.

The Woman.................Josephine Victor
The Man..................Walter Hampden
The Bohemian Coachman (Aram)....John Arthur
The Son (Ned)...................Albert Hackett
The Boy.................George Stuart Christie

ACT I.—A Workingman's Boarding House on the Hills near Pittsburgh.

ACT II.—Library of the Man's Home in Pittsburgh. Six years later.

ACT III.—The Court Room.

EPILOGUE.—"The Little House on the Hill," ten year later.

Staged by J. C. Huffman.

Eugene Walter's new drama, "Just a Woman," after a successful month's engagement in Boston, was shown at the Forty-eighth Street on Monday night, and scored a success.

It is splendidly written and constructed. The theme is not entirely new, for it reminds us at times, of "The Governor's Lady" and "The Lady from Oklahoma," but Mr. Walter has handled it from a new and unique angle with a complete surprise at the climax of the third act. The play is intensely dramatic, with a big human appeal. Of comedy there is not a line.

In the first act are seen the veranda of the boarding house of Mr. and Mrs. James Stanley, overlooking the mills of a steel company. Jim is employed in the mills, and he and his wife, Anna, by hard work and many privations have succeeded in saving quite a considerable amount of money. With the money they finance the invention of a fellow workman, and they all become rich. Wealth, however, has brought no happiness to the woman, for her husband, now a prominent and influential steel magnate, has grown tired of her and has taken up with another woman. The husband even goes so far as to employ an unscrupulous lawyer and detectives to trump up charges against her, and at her trial for adultery she refuses to speak in her defense, when the judge tells her that, inasmuch as she refused to testify, and that in itself must be considered a confession of her guilt, he would grant the husband a decree of absolute divorce, she still remains silent. But when she learns that the husband will also get the child she, in order to keep her little son, declares that the husband is not the father of the child. The judge, convinced that she is trying to save her child, accuses the husband, his lawyer and his witnesses of conspiracy and perjury, has them all indicted, save, of course, the unhappy woman.

The play ends with an epilogue showing a little home in the hills near Pittsburgh, with the wife and her son, now fourteen years old, awaiting the arrival of the father from prison. She forgives him and they start life all over again.

Josephine Victor, one of the best of our younger dramatic actresses, was cast for the role of Mrs. Stanley, and gave a performance of high artistic merit. She acted with a simplicity and restraint seldom seen on our stage. In the scene where she swears that her husband is not the father of her child she rose to great dramatic heights. Miss Victor, in short, scored the biggest hit of her career.

Walter Hampden, as the husband, played his thankless role with fervor and dramatic power. He made the character at all times a commanding figure.

Walter Wilson, as the Judge, appeared only in the third act, but his performance is one of rare excellence. It is not easily forgotten.

H. E. Herbert, last seen here in "Mind-the-Paint Girl," scored as the unscrupulous lawyer. Frank Monroe, as John Arthur, were more than equal to their roles.

The other roles were well played. Especially good was George Stuart Christie as the loyal friend of Miss Standish.

The Shuberts have given the play a fine production. The first act showing the hills near Pittsburgh, with the mills and the workingmen's homes dotted here and there, was most effective.

"Just a Woman" looks like a big money maker.

Kelcey.

WE START THE NEW YEAR

right off the reel, with what has every indication of being one of the

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is almost enough to recommend it—but, as Shakespeare said, "what's in a name"—so we'll tell you a few more qualifications that entitle it to the "HIT" class:

The lyric is by J. KEIRN BRENNAN, and the music by the World-famous composer, ERNEST R BALL, a combination that is very hard to beat—together they wrote "A LITTLE BIT OF HEAVEN," "IN THE GARDEN OF THE GODS," "IF IT TAKES A THOUSAND YEARS," Etc. Mr. BALL has written more beautiful and successful ballads than any other living composer.

Every singer knows the value of a "BALL" ballad, and we make a pretty broad statement when we say that he has never written a melody that for simplicity and beauty excels this.

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NEXT WEEK'S BOOKINGS.
(Continued from page 23.)

FARGO, N. D.
Orpheum.
First Half
Gregoire & Elmina
Adams, Beverly & West
Raynor & Bell
Last Half
Jules Levy Family
Mr. & Mrs. Fred Allen
Howatson & Swayhelle

GREAT FALLS.
Grand O. H.
(Jan. 29-30.)
Musical Kuehns
Carl & Rhell
Cora & Robt. Simpson
Ray Conlin
Geo. Lee & Girls
Harry Sterling.

HELENA, MONT.
Liberty.
(Jan. 24-25.)
Argo & Dulitz
Kamel
Kerr & Davenport
Hendric Bell Isle Co.
Mr. & Mrs. Mark Murphy
Bob Warren
McGeods & Tate

LOS ANGELES.
Hippodrome.
Phasma
Musical Hunters
Grover & Richards
Herron & Douglas
Kerslake's Pigs
Marie Dressler
Martyn & Florence

LEWISTON, MONT.
Judith.
(Jan. 27-28.)
Musical Huehns
Harry Sterling
Carl & Rhell
Cora & Robt. Simpson
Ray Conlin
Geo. Lee & Girls

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Handers & Millss
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N. YAKIMA, WASH.
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Cadelux
Barber & Jackson
Bud Snyder
Geo. B. Alexander
Harry Mason & Co.
Johnson & Connell
Gerard & West

PORTLAND, ORE.
Empress.
Frank Shields
Holland & Dale
Hearn & Sutter
"Enchanted Forrest"
Tom & Stacia Moore
Freehind Bros.

ST. PAUL, MINN.
Empress.
Libby & Barton
Allen Trio
Strassell's Animals
Mills & Lockwood
Wm. Lytell & Co.

ST. CLOUD, MINN.
Nemec.
(One Day)
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Arlington Stock—Idaho Springs, Colo., 17-22.
Allis & Meyer Stock—Meridian, Miss., 17-22.
Broadway Players—Ogden, Ut., indef.
Burbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. H. Barrett, mgr.)—Springfield, O., indef.
Bradley Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Brown-Stoke Stock—Newark, N. J., indef.
Broadway Quality Stock—Rochester, N. Y., indef.
Bush, Anita, Players—Lafayette, New York, indef.
Bryant, Billy, Stock—Van Wert, O., 17-22, Delphos 24-29.
Boyd, Nancy, Stock (Henry Testa, mgr.)—Batavia, N. Y., 17-22.
Boyley, I. Willard, Stock—Aquawka, Ill., 20-22.
Craig Stock—Castle Sq., Boston, indef.
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WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—The return engagement of "The Lilac Domino" did good business week of Jan. 10. "The Passing Show of 1915" was anonunced for week of 17, but "Maid in America" will be attraction. "The Greatest Nation" next. Newman's Travel Talks drew well.

NATIONAL (Wm. H. Rapley, mgr.)—Mrs. Fiske, in "Erstwhile Susan," had good houses week of 10. Elsie Ferguson, in "Margaret Schiller," week of 17. "It Pays to Advertise" next.

POLI'S (Fred G. Berger, mgr.) — "The Show Shop," presented by the Popular Players, did good business week of 10. "Tess of the Storm Country" week of 17. "The Law of the Land" next.

CASINO (Fred W. Falkner, mgr.) — The Hall Players gave a fine performance of "Lena Rivers" to good business week of 10. "St. Elmo" week of 17.

COSMOS (A. Julian Brylawski, mgr.)—Bill 17-19: Fascinating Widows, Emily Smiley Players, Freddy Weber, Pierce and Maizie, Fred Ronall and Sister, Smith and Adams, and "The Great Divide" (picture).

GAYETY (Harry O. Jarboe, mgr.)—The Roseland Girls played to fine houses week of 10. The Strolling Players week of 17. The Big Burlesque Carnival next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 17-22: Grace La Rue, Gara Zora, Beatrice Herford, Marie and Mary McFarland, Isabelle Lowe and company, Willard Simms and company, Bert and Bettie Wheeler, Mr. and Mrs. Gordon Wilde, and Pathe News Pictorial.

LOEW'S COLUMBIA.—Cleo Ridgely and Wallace Reid, in "The Golden Chance," and Marguerite Clark, in "Mice and Men," divide week of 17.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Rolling Stones" Jan. 17-22. Frances Starr, in "Marie Odile," 24-29.

ACADEMY (Harry Henkel, mgr.)—"Androcles" 17-22, Elsie Ferguson, in "Margaret Schiller," 24-29.

PALACE (Wm. Ballauf, mgr.)—Watson & Wrothe's Burlesque Carnival 17-22. Smiling Beauties 24-29.

GAYETY (J. C. Sutherland, mgr.)—Auto Girls 17-22, Big Review 1916 24-29.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 17-22: Ernest Evans and company, Stevens and Marshall, Alfred Bergen, Louis Simons and company, Gautier's Toy Shop, Daisy Leon, Moore, Gardner and Rose, Calts Bros., and Sylvia Loyal and pets.

GARDEN (Geo. Schneider, mgr.)—Bill 17-22: Capt. Geo. Auger and company, Weston and Young, Louise Mayo, Scott and Wilson, Peache and Termini, De Voy and Vacer, Zenitti and Luella, and Lewis' animals.

HIPPODROME (W. H. Wood, mgr.)—Bill 17-22: Elsie Gilbert, Scott and Bernard, Henri Kubelick, the Great Merlin, Pilcer and Douglas, Leslie and Carter, Garland Trio, and Catherine Hayes and company.

VICTORIA.—Bill 17-22: Harry Slatko, Lucier and Lucier, Kennedy and Farley, Home Dickinson, Dealson and Deamott, and Spiegel and Dunn.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—"Adele" Jan. 16-21.

SHUBERT (Melville Stolz, mgr.) — "Nobody Home" 16-22.

KING'S.—Triangle films and others, 17-22, include: "Let Katy Do It," "The Corner," "The Great Pearl Tangle" and "Fatty and Mabel Adrift."

AMERICAN. — New Triangle pictures. Harry Woodruff and Truen Aoki, the Japanese actress, will be seen in "The Beckoning Flame," 17-22. Others: "The Missing Links," with Norma Talmadge and Robert Barran. "Because He Loved Her," with Sam Bernard in the leading figure, and "A Modern Enoch Arden."

GAYETY (Donn W. Stuart, mgr.)—Al. Reeves' Beauty Show 16-22.

STANDARD (L. Reicehnbach, mgr.)—Hello, Paris, with George Clark and Charles Fagan, 16-22.

SHENANDOAH (Wm. Zepp, mgr.)—"Believe Me, Xantippe" 16-22.

COLUMBIA.—Bill 16-22: The Fashion Show, Mason and Keeler company, Rooney and Bent, Harry Holman and company, Payne and Niemeyer, Brooks and Bowen, and the Gliders.

GRAND.—The Junior Revue of 1915 heads the bill 16-22.

PARK (J. S. Tillman, mgr.)—"Alma, Where Do You Live?" 16-22.

VICTORIA (W. C. Marsum, mgr.) — "Benefactors of Humanity" 16.

HIPPODROME.—Vaudeville.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—"The Misleading Lady," with Edna Mayo in the leading part, 16-22.

PRINCESS.—"Damaged Goods" 16-22.

SAN FRANCISCO.

COLUMBIA.—Dark for week of Jan. 17. "It Pays to Advertise" comes 24.

CORT.—Second week of "Twin Beds" begins 16.

SAVOY.—"The Birth of a Nation."

ALCAZAR.—Lytell-Vaughan Co., in "The Law of the Land" 17-22.

ORPHEUM.—Bill beginning Sunday (matinee), 16: Evelyn Nesbit and Jack Clifford, Eva Taylor and company, Mayo and Tally, Mae Francis, assisted by Clarence Gaskill, Burley and Burley, the Yardys, James Dutton and company, Ganthier and La Devi, and third instalment of motion pictures, entitled "Uncle Sam at Work."

EMPRESS.—Bill opening Sunday (matinee) 16: Van Dalle Sisters, Nettie Carroll Troupe, Five Singing Harmony Kings, the Marimba Manias, Heron Douglas company, Billy Clark, and feature films.

PANTAGES'.—Bill beginning Sunday (matinee), 16: Harry La Toy, Four Casters, Jarvis and Harrison, Leach and Holland, A. Luttringer company, and moving pictures.

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LOS ANGELES.

MASON.—Week of 17, "Daddy Long Legs." Week of 24, "So Long, Letty."

MOROSCO.—"Seven Keys" was to be continued 17-22.

ORPHEUM.—Bill 17-22: Lillian Russell, Roshanara, Bert La Mont and his cowboys, Stnine's Comedians, Stuart Barnes, the Crisps, Florrie Millership, and Mary Shaw and company.

PANTAGES.—Bill 17-22: Doree Opera Company, Laurie Ordway, Big Four, Laura Winston and company, Ed. Vinton and dog, Alice Teddy, the Skating bear, and pictures.

CLUNE'S AUDITORIUM.—La Scala Grand Opera company 17-29. Week of 24 will include: "Love Tales of Hoffman," "La Tosca," "Lucia," "Madame Butterfly," "The Secret of Susanne," and "Cavalleria Rusticana."

LITTLE.—A new play, titled "Motherhood," by Charles J. Bolles, will be presented by the Berkowitz Company, week of 24. The star is not yet named.

San Diego, Cal.—Spreckels (Walter C. Smith, res. mgr.) hippodrome vaudeville, three shows daily.

ISIS.—"It Pays to Advertise" Jan. 17.

EMPRESS.—Jane O'Roark Players produced Austin Adams' new play, "Grubstakes," with such success week of Jan. 2, that it was repeated 9 and week.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville week of 17: George Choos' "Girls of the Orient," Naomi, Four Portia Sisters, Francis Dyer, Morgan and Gray, John and Mae Burke, and the third installment of "The Red Circle."

Portland, Me.—Jefferson (M. J. Garrity, mgr.) "Twin Beds" Jan. 17-19, and "The Only Girl," for four performances, 20-22.

KEITH'S (Harry E. Smith, mgr.) — Vaudeville 17-22: Josie Flynn and Minstrel Maids, Marie Fitzgibbon, the Three Romanos, Margaret Braun and company, Carmen Ercell, Alice De Garmo, the Three Creighton Sisters, and Paramount pictures.

NEW PORTLAND (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 17-19: Tommy Levine and his Merry Maids, Les Aristocrats, Cole Troupe, Hampton and Bowman, and Annie Marie. Bill 20-22: Tommy Levine and his Merry Maids, Coffield and Henry, Helen Roberts, J. Barret Carman, and Schenck, Camarin and Fowler.

GREELY'S (C. W. McKinnon, mgr.)—The Marcus Musical Comedy Co. opened a two weeks' engagement here 17, featuring Happy McNally and Tom Carrol.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "The New Henrietta" Jan. 17.

GRAND (John B. Vick, mgr.)—Bill 17-19: Bissett and Scott, Natalie and Navarre, Cole and Wood, and Three Stewart Sisters. Bill 20-22: Harrington and Perry, Harry Webb, Dorothy De Shelle and company, and Marvelous Le Grohs.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

WORLD FILM ABSORBED BY EQUITABLE INTERESTS.

LEWIS J. SELZNICK AND BRITTON N. BUSCH RETIRE FROM ACTIVE PARTICIPATION IN WORLD FILM AFFAIRS.

Lewis J. Selznick retired as vice president and general manager of the World Film Corporation, of 130 West Forty-sixth Street, New York, last week. Britton N. Busch also relinquished the office of treasurer of the picture distributing concern, for the same reason that actuated Mr. Selznick, said reason being the purchase of a controlling interest in World Film by financial magnates backing the Equitable Film Corporation.

The Equitable Corporation had been considered, until recently, a sort of subsidiary corporation of the World Film Corporation. Ladenburg Thalman & Co., or rather interests closely allied with that New York banking concern, are understood to have purchased control of World Film with an idea of merging the World and Equitable into one big producing and releasing company, with a largely increased joint working capital.

CHANGES IN PATHE CO.—BERST TO BE ELECTED VICE PRES. and GEN. MGR.

GASNIER RESIGNS AS VICE PRES. TO ASSUME OFFICE OF CHIEF PRODUCING DIRECTOR.

Louis J. Gasnier has resigned the vice presidency of Pathe Freres, Inc., to assume the office of director general of productions.

J. A. Berst, who quit his official position with the General Film Co. last week, may be elected to the office vacated by Gasnier with the Pathe Co.

FIRE DAMAGE AT INCEVILLE PLANT MUCH EXAGGERATED.

INCE ONLY SLIGHTLY INJURED.

According to information given out at the New York Triangle headquarters, last week, the New York daily papers grossly exaggerated the fire damage suffered by the Kay Bee Co., at the Inceville Plant, Los Angeles, Cal., recently. One sporting and theatrical sheet solemnly declared in its columns that Tom Ince had been fatally injured, and the Inceville plant damaged to the extent of $250,000.

The total losses as per the New York Triangle headquarters information bureau, will not reach $20,000; furthermore Ince but slightly injured his arm, and should be completely recovered by the time this issue reaches the news stands.

ARTHUR JOHNSON DIES.

Arthur V. Johnson, the popular motion picture star, who has long been a feature in the Lubin films, died, Jan. 17, at his home in Philadelphia, after a long illness from consumption. He was about forty years of age.

IRWIN, V. S. L. E., MGR., SPEAKS AGAINST PASSAGE OF FEDERAL CENSOR BILL AT WASHINGTON.

Thursday and Friday of the past week in Washington, were set aside, as per previous arrangement, for the various film men who journeyed to the Capital City to give their reasons why the Federal Censorship Bill should not be passed.

Among those who opposed the passage of the measure at Washington was Walter Irwin, general manager of the V. S. L. E. Mr. Irwin made an excellent speech, which we are pleased to print below. The speech outlines, in a general way, the arguments used by all the opponents of the bill.

PARTICULARS OF IRWIN'S SPEECH.

Mr. Chairman and gentlemen of the Committee on Education: In addressing you, I speak primarily as a citizen, and secondarily as the chairman of the Executive Committee of the Motion Picture Board of Trade of America.

I am here to perform a duty which the industry owes not only to itself, but to the public at large. That duty is to see to it, so far as in my power, that the American public does not unthinkingly step back into the tyranny of the Middle Ages, and the resulting darkness.

The medium of thought transmission are by word of mouth, writing, printing, painting, drawing, sculpture, song and the moving picture.

Because of the principles of American freedom, upon which this Government was founded, neither the editor, sculptor, song writer or painter is compelled to present himself at police headquarters before he publishes. On the contrary, his publication is permitted without restraint, and thereafter he is held responsible.

Why, then, should the motion picture be differentiated? The picture in motion has become the most effective medium for the transmission of thought so far known to the world. In fact, there seems to be a spirit to restrict it and punish it because of its very effectiveness, and because of this effectiveness, this power to educate, elevate and entertain, it is daily gathering unto itself thousands of adherents.

Another reason why the picture is becoming so strong with the American public is because those engaged in its industry have not been sordid, but on the contrary, have fully met the public requirement for morality—in fact, have gone beyond them—so that the picture to-day is educational, not only as to the world's great literature, but in the interchange of ideas which bring people closer together, just as do the telephone, telegraph and the rapid transit. Moreover, with few exceptions, the pictures of to-day are strong object lessons, by which the morals of the public are raised; rather than degraded, and from a standpoint of morality are so vastly superior to the drama or the grand opera or comic opera as not to warrant comparison.

Solely by virtue of the merit of its product, this industry has become the fifth largest in this country. To use the vernacular of baseball, there are far more motion picture fans than there are baseball fans, it being estimated that over ten millions of people daily view the motion pictures.

Wherever the picture has been attacked, it is seen that such attacks are advocated by very small minorities. In some instances these minorities have consisted of saloon keepers who claimed that the pictures had become a substantial injury to their business. In other cases complaints have been made by ministers, because they found that some of their congregation were attending picture exhibitions instead of going to church. This is not hard to understand, for moral lessons can be taught so much more effectively through the picture than through either the pulpit or the press.

What is read or spoken may be misunderstood or misinterpreted because of the lack of mentality or of the disposition of the reader or the audience, but the picture carries its message precisely as intended, for the eye conveys to the brain almost without a mental operation.

How then dare we risk an attack upon the bulwarks of our freedom by considering pre-publicity censorship of the most *potent* vehicle of thought transmission? The very safeguard of our freedom is the blessed of free speech and free press. How can a picture be differentiated from the press? The pictures carry news more forcefully than the paper. To-day there are some six or seven news reels issued bi-weekly, heralding events of importance from all over the world.

And how does legalised censorship work in actual practice? In the places where it is imposed upon the people and upon the industry, the conduct of the censors demonstrates conclusively that their acts are based on prejudice and intolerance born of ignorance or open malice, spite or jealousy.

In Ohio, a great picture of the life of Christ was utterly destroyed of its value by the elimination of the crucifixion. One censor made this elimination, a woman, and her reason for so doing was that it was too horrible. Thus, the martyrdom of the man who died that he might save others, the strongest feature of the preachment was stricken from the picture.

* * * * * * *

Are we about to step back into the middle ages, when one did not even dare to let it be known that he prayed?

Are we to submit ourselves to the conditions existing to-day in Russia, where each newspaper must have stamped upon it the government's approval?

I have heard it said by some that they would restrict the freedom of the press. Many are the evils of the press, and many are the men that have been destroyed wrongfully by the press, but it is much better that you or I, or any other individual, be destroyed by the press, than that the principle of the freedom of the press be tampered with. So, too, it is much better that a certain number of pictures justly subject to criticism should be shown, than that the principle of free expression of thought be hampered or restricted.

Censorship leads to race and religious prejudice, to political influence and corruption of morals.

In the United States Constitution to be reversed, and are we to live under a government of men, instead of under a government of laws?

Are we not held thoroughly responsible for our acts under existing laws? Innumerable instances can be given to show that the manufacturer of pictures is held thoroughly subject to the law.

Censorship, gentlemen, will mean the rule of the many by the few. (Read Judge Gaynor's decision.)

In these days of the ever broadening principle of popular government, and of the rule of the many, let us not step backward.

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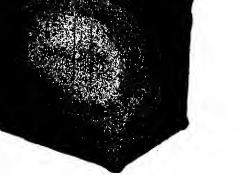

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KNICKERBOCKER RE-OPENS WITH ROTHAPFEL AT THE HELM.

NUMEROUS CHANGES IN HOUSE AND POLICY HOLD FORTH PROMISE OF SUCCESS FOR TRIANGLE'S NEW YORK THEATRE.

After having been closed since Jan. 8 for alterations, which included a new and elaborate stage setting, with latticed arbor, Greek columns and new lighting arrangements, S. L. Rothapfel, the new managing director for the Triangle Film Corporation, opened the house Saturday evening, Jan. 15, with a new continuous policy of entertainment from noon to 11 P. M., at twenty-five cents for matinees and fifty cents for evenings. The opening program will be continued all this week, but after Jan. 22 the program will be changed twice weekly.

Hugo Riesenfeld is director of the enlarged concert orchestra.

The feature of the bill is Billie Burke, in "Peggy," produced under the personal direction of Thos. H. Ince.

Sam Bernard appeared in "Because He Loved Her," a restaurant comedy, including a chase.

"Rivers of France" showed some fine scenery, and the new Hearst-Vitagraph News Pictorial service showed some of the latest events.

The incidental song of "Peggy" was composed by Victor Schertzinger. The quartette rendering the Scotch music included Ruth Freeman, Marion London, Robert Riley and Charles Bradley. R. Davidson was the piper.

Miss Freeman also sang "Still Wie Die Nacht," and Hilda Bijar gave a classic barefoot dance during the prelude.

Belle Louise Siegel is secretary to Mr. Rothapfel. Charles G. Stewart is house manager; S. Fiddleman, concert master; M. Brodkin, librarian; James Pennyfather, electrician; Edward Peck, carpenter; Ira A. Scribner, properties; Joseph La Rose, effects.

"PEGGY."

PRODUCED BY TRIANGLE-KAYBEE.

Story—A Scotch girl orphan, brought up by friends in America, is called by her uncle guardian to his home in a Scotch village, and her arrival there on a Sabbath day, in her racing auto, upsets the entire village. She shocks her uncle and everybody else. She appears in overalls, tells fairy stories to the kiddies, goes out driving in her male cousin's clothes, and visits a drinking place when overtaken by a storm. Incidentally she wins the love of the local minister, and sets right the wrongs of a weaver's daughter, who had a romance with Peggy's cousin.

Scenario—Fine.

Direction—Thos. H. Ince's work seen at its best.

Action—Consistent with requirements of story.

Suspense—Constant.

Continuity—Even.

Situations—Many and varied. At the start, Peggy acts as a water nymph by spraying the guests from the fountain. Then a morning romp in combination pajamas and a Highland fling dance in anticipation to her visit to Scotland. Next her shocking arrival in Scotland and discovery of her in overalls, by the parson. The telling of the fairy story has fantastic episodes. The scene in the storm and in the tavern, and Peggy's appearance at the trial of the deceived girl by the town tribunal, and the disclosing of the fact that the deacon's son was the one responsible for her downfall, and his determination to have the boy marry her. Also the final love scene between Peggy and the minister.

Atmosphere—Breezy and correct.

Detail—Correct and exacting.

Ensemble Effect—Good.

Exteriors—Beautiful garden scenes as well as quaint Scotch effects, an impressive rainstorm and moonlight on the ocean.

Interiors—Enticing boudoir effects were particularly attractive.

Lighting—Perfect.

Photography—Clear and distinct, including the many close-up scenes.

Camera Work—Comprehensive.

Acting—Perfect. Miss Burke carried the various emotions splendidly, excepting, perhaps, a too liberal use of the eyelid quiver.

Costumes—Entirely proper.

Box Office Value—Should draw well and satisfy all who pay.

Remarks—The pajama scenes show Miss Burke as her real self, and she can drive a racer. W. H. Thompson, as the sour faced deacon, who finally discovers that he had a heart, did excellent work for the camera. Wm. Desmond, as the reverend whom Peggy taught to smile, suited the role. Charles Ray, Nona Thomas and Gertrude Claire, as the kindhearted Scotch mother, along with Truly Shattuck, who had a short scene, all acted well.

"BECAUSE HE LOVED HER."

PRODUCED BY TRIANGLE-KEYSTONE.

Story—A chef, jealous of his boss' attention to the cashier, tries to poison him with a doctored pie. The boss has changed labels on the bottles, and chef puts whiskey in the pie instead of poison. The boss gives the pie to the cashier's little sister, when the chef hears of it and confesses about the poison everybody rushes to the house, to find the family enjoying the meal.

Scenario—Forced comedy style.

Direction—Good.

Action—Something doing every second.

Suspense—Keeps them guessing as to who would break his neck first.

Continuity—A little jerky.

Situations—Action almost too quick to have any.

Atmosphere—Kitchen and outdoor.

Detail—Correct.

Ensemble Effect—Satisfactory.

Exteriors—Mostly boulevards devoted to the chase.

Interiors—Realistic.

Lighting—All right.

Photography—Good. Somewhat blurred in the rapid travelling.

Camera Work—Satisfactory.

Acting—Sam Bernard is the chef who cooks up the poisoning scheme, and subsequently starts the rush to the rescue, taking part in the same himself by various means of locomotion. A funny effect is secured by way of the motorcycle dash. An ambulance, an automobile, and several smashups, also a horse race, are funny features. Mae Bush, Glen Cavendar and Harry McCoy take other principal roles.

Costumes—Regular.

Box Office Value—Sam Bernard will swing it.

Remarks—The title means nothing. The chase to the house was the real fun element. One misses the Bernard dialect.

FINED FOR DUPING KEYSTONES.

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York City on Friday, Jan. 14, when Abraham George Levi pleaded guilty, and was fined $100 by Judge Mayer. Levi was the first of those indicted for duping, which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Seligberg, and carried out by William H. Moore, in which several arrests were made at a Greenpoint duping factory, and many thousand feet of pirated film were confiscated.

The Keystone Company prosecuted the offenders both civilly and criminally. They were aided by a complete confession made by one of Levi's accomplices. All the civil suits against infringers brought by the Keystone Company have terminated favorably to it, the defendants having settled them by the payment of substantial damages. In this Levi criminal case—the first of its kind under the court's jurisdiction—Assistant District Attorney Content recommended some degree of leniency, owing to the fact that the indictment itself had largely put an end to the practice of duping. He stated that the United States attorney was prepared to entertain and prosecute vigorously any similar charges upon proper presentation of proof.

Film-duping of pictorial drama corresponds to pirucy of novels, books and plays. Getting temporary possession of a positive copy of a picture, the pirate makes a negative from that and then floods the country with unauthorized copies of the film. All the three studios of the Triangle—Keystone, Fine Arts and Kay-Bee—are copyrighting their pictures, and therefore duping is a much more dangerous business for the perpetrators than it used to be.

MOSS DOING WELL WITH "SALAMANDER" AS STATE RIGHTS PROPOSITION.

Always a firm believer in the State right method of disposing of motion pictures, B. S. Moss' faith has been justified through the wonderful sale of his latest release, "The Salamander," which is taken from the book by Owen Johnson. This great story, successful as a "best seller," bids fair to eclipse its previous triumph and achieve a distinct success on the screen.

During the past week Mr. Moss disposed of fifteen States. Among the prominent film concerns who purchased territory were the Amalgamated Photo Feature Booking Corporation, who secured New York City, New York State and Northern New Jersey; the Union Film Supply Company, of Boston, the New England States; the Central Film Company, of Chicago, Ill., Illinois and Indiana; L. Santikos, of Waco, Tex., Oklahoma and Texas, and Edward Nussbaum, of California, Nevada and Arizona.

The rights for Australia and New Zealand have been taken by the Australasian Films, Ltd.; Millard Johnson, the New York representative, engineered the deal, and incidentally, although Mr. Moss will not divulge the figures, a record price is said to have been paid.

Another instance of the popularity of "The Salamander" is attested by the fact that this picture has succeeded the German war pictures at the La Salle Theatre, Chicago, and has settled down for a run.

The Moss office, which is now one busy hive of industry, gives every justification of the current reports that bookings in New York of "The Salamander" are so extensive as to require three prints in daily operation.

GEO. OVEY PICTURE COMEDIES POPULAR IN EUROPE NOW.

The rapid rise to fame of George Ovey, and the exceptional popularity of David Horsley's Cub comedies is in no wise limited to this country. Recently Mr. Horsley opened an office in London to market abroad those comedies which had attained such a vogue in America.

It is a matter of record that they gained a foothold in popularity right from the start. This case is not patent alone in England, but in other countries as well, as D. W. Russell, who is acting as Mr. Horsley's agent, reports centers throughout his territory are welcoming the Cubs warmly.

The success Mr. Russell has had with the Cub Comedies has prompted Mr. Horsley to release his other American productions in England and on the continent.

TERRISS HAS NEW STUDIO.

Tom Terriss has taken the Marion Leonard studio in Brooklyn for the production of his next feature, on which he will begin work on Wednesday, Jan. 19. Terriss will play the leading part himself and will direct the picture, assisted by Frank Engler, who will also have charge of the camera work. Betty Holton, formerly of Famous Players, the Biograph, the Reliance and the Metro, will play opposite Terriss as the leading woman. The other members of the cast are Mr. Baker, Alfred Heming, John Hopkins and Jill Woodward. The picture will be a strong drama with a big heart interest. It was especially written for Mr. Terriss.

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IN AND AROUND WEST COAST STUDIOS.

BY WIL.

THE SCREEN version of "Ramona," which has been made by the Clune forces, will consist of a pre-view which will show pictures of early California life apart from the play itself. There are fourteen reels. It will be shown at Clune's Auditorium, probably after the grand opera season. Producer Donald Crisp, Manager Lloyd Brown and Mr. Clune have, between them, made a notable photoplay.

♣

WORD COMES from Gilbert Hamilton, up Montana way, where he is making Western features with Dot Farley and other well known artists, at Roundup. He is at present engaged on "Dot's Round-Up." The studio of the Century Film Corporation is nearly completed.

♣

FROM the Balboa studio comes the information that Arthur Crespo, an actor there, was recognized by his long lost brother, Albert, at Brooklyn. Albert strayed into a theatre and saw his brother on the screen and the rest was easy.

♣

HARRY OTTO, the Universal producer, slipped away quietly last Wednesday. He will produce for his company in New York for the next few months. As time was short Harry did most of his "good-byes" by telephone.

♣

FOUR mammoth indoor stages at Culver City are fully occupied by the Ince workers, and the new plant is as busy as can be. Reginald Barker is hard at it, with Willie Collier Jr. in tow. Chas. Giblin is producing a feature, with Bessie Barriscale in the lead, with William Desmond playing opposite her. Raymond West has Enid Markey for his bright particular star, and Walter Edwards is engaged on a splendid feature, with William Thompson and Charles Ray under his wing. The administrative forces are gradually being installed at Culver City, which will be the headquarters of the NYMP from now on.

♣

CHARLES RAY, having finished his work on the military-Western feature, has another role with Thompson which will bring out all his emotional qualities. He will be seen as a youth who starts out fresh and clean from college, and who goes down the hill to the lowest depths of degradation. He is inimitable in such roles.

♣

HOBART HENLEY, still limping badly, has returned to the cast of the Universal serial, "Graft," which Richard Stanton is producing at Universal City. Harry Carey continues in the role of Henley's brother, and Jane Novak has the sole feminine role, and plays it well. Stanton manages to get through an astonishing amount of work.

♣

TOM CHATTERTON, of the American Company, comes out and states that his recent photoplay, "Double Crossed," is the best one he has produced so far. He took the male lead and wrote the story, and Anna Little played the female lead as usual. They make a good couple.

♣

WILLIAM GARWOOD, who has the lead in "The Journal of Lord John," another Universal serial, has his mother living with him now, and contemplates becoming a member of the Hollywood bungalow colony.

♣

EDNA MASON is playing with Francis Ford while Grace Cunard is in the hospital. Ford has just completed "A Dumb Bandit," in which he and Miss Mason dominated the photoplay to its advantage, be it said.

♣

DUSTIN FARNUM gave a dinner in honor of Sir Beerbohm Tree last week. There were present: Constance Collier, William and Mrs. Parnum, Winnifred Kingston, Courtenay Foote, William D. Taylor and Tree's daughter. Mr. Tree was in fine form and kept the company alive with his stories. "Macbeth" is now in rehearsal at the Griffith studios, and at this writing the Lady Macbeth has not been decided on.

♣

IT IS gratifying to the many friends of William Desmond to find him making so good in the pictures. Desmond is a favorite here, and was connected with the Morosco forces for nearly six years. He is another of the screen artists who are stricken with the bungalow fever. The house agents don't mind.

♣

PRODUCER J. P. MCGOWAN, with Helen Holmes and company, has flown to Long Beach, to get away from the rains. They started Sunday night, and McGowan said they would be at work on Monday afternoon. Some speed!

LOS ANGELES FILM CONCERNS PROTEST AGAINST UNFAIR TREATMENT BY CITY AUTHORITIES.

DAVID HORSLEY OUTLINES GRIEVANCES OF PRODUCERS.

Motion picture producers, whose studios and plants are located in Los Angeles, have adopted measures to obtain better treatment from the city which they support to the extent of distributing among its people $20,000,000 annually.

For a long time the manufacturers were confronted with annoying interferences instead of receiving the co-operation due them from the city they so materially aided. They were hindered by "hold-up" schemes of merchants, red tape methods of city employees, objectionable censorship of pictures by self-constituted moralists. Under the circumstances the production and the showing of films were in some cases most trying and discouraging undertakings.

While the city gave the manufacturers no co-operation, they nevertheless saw fit to ask the producers to go out of their way to boost Los Angeles. Sponsored by local booster organizations, a movement was started to have film manufacturers carry a credit line on all films, reading "Made in Los Angeles."

The manufacturers bore their troubles in silence until finally, as an insult added to injury, a local clergyman denounced motion picture studios in the city as places tending toward immorality.

The accusation brought a storm of protest from people engaged in all lines of motion picture production. Forceful denials came from all quarters.

Without much ado the producers banded together and became an organization known as the Motion Picture Producers' Association, the object being to protect its members against the unwarranted attacks and interference of meddlers, the exchange of ideas to prevent a continuance of "hold up" abuses, and to work for the general betterment of mutual interests. The members are: Thos. Ince, New York Motion Picture Co.; Mack Sennett, Keystone Film Co.; David W. Griffith, Fine Arts Film Co.; Frank E. Woods, Majestic; H. M. Horkheimer, Balboa; Thos. Parsons, Selig; Frank E. Garbutt, Morosco; Winfield R. Sheehan, Fox; Jesse L. Lasky, Lasky Co.; H. O. Davis, Universal; Paths Lehrman, L. K. O., and David Horsley.

The formation of the producers organization brought forth whispered predictions in Los Angeles that the manufacturers, discouraged at the treatment accorded them, were planning to transfer their interests to another city. As a matter of fact, some producers admitted that they had received generous offers to locate in other cities when the trouble became public news.

Stirred up by the possibility of losing its valuable commercial asset, the city, through Mayor Sebastian, appointed a joint committee, composed of representatives of important civic, industrial, commercial and financial organizations, forming the Motion Picture Conservation Association, to meet the producers' committee, comprising David W. Griffith, David Horsley and Jesse Lasky, and to treat the situation.

The meeting was held in the City Council Chambers, Tuesday evening, Jan. 4. David Horsley, as principal speaker, presented the producers side squarely and without frills.

He prefaced the body of his remarks by saying that the producers would be willing to give Los Angeles credit in such films where the illusion would not be destroyed thereby.

"There is only one thing that the motion picture producers ask in return of the City of Los Angeles—that is, fair play," said Mr. Horsley. "We are not receiving fair play to-day, and unless the city is willing to grant us such fair play, they have no right to ask us for free advertising. The time has come to tell the citizens of Los Angeles the truth about themselves, and call their attention to some facts regarding California's greatest industry."

Mr. Horsley then plainly, yet forcefully, laid out before the city's committee the facts which had so long disturbed himself and his fellow producers. He told of the abuse heaped upon the industry by some Los Angeles newspapers, incited by self-appointed moralists; how the producers had been interfered in their work by petty police regulations and red tape methods; how the city building departments had persecuted the producers by injudicious tactics; how merchants had pursued "hold-up" arrangements, and how the local censor board hampered the exhibition of pictures.

On behalf of himself and his colleagues he invited complaints to make specific charges, and asked them not to generalize. He added that if any producer be charged guilty of any unlawful act, that the due process of the law be called into action against such producer, and not the entire industry indicted for one man's offense, if he did offend.

The remainder of his speech was devoted to pointing out how the growth of the industry had worked to California's benefit, and that for this reason its sponsors merited proper treatment.

The result of Mr. Horsley's talk was the adoption of a resolution by the Motion Picture Conservation Association, the text of which is:

Resolved, That it be the sense of this meeting that the various civic bodies of Los Angeles be requested to indorse this organization, and also indorse its activities in shielding the motion picture industry and the motion picture producers of Los Angeles from the attacks of sensation mongers.

The newspapers of Los Angeles took up the matter with much gusto, presenting Mr. Horsley's long speech in full, and called on all citizens for a proper appreciation of the industry's worth in their midst.

The following day, Jan. 5, Mr. Horsley was the principal speaker for the producers at the Realty Board luncheon. He backed up his remarks of the evening before by specifically naming instances of unfair treatment.

He told of renting furniture for a picture and being charged a rental fee on a $120 valuation, while the furniture was really worth not more than $40. He explained that merchants bribed employees to O. K. bills for exhorbitant charges.

He explained that the newspapers attributed every raid on a disorderly house, a fracas in the streets, an automobile accident or a salacious divorce case, to the motion picture industry; that they always made the principals involved appear to be connected with the industry in some manner or form, and that his complaints to the papers against this injustice were ignored.

He protested against the city refusing to permit the use of the city thoroughfares, parks, etc., for pictures, without official sanction, which could not be obtained without the loss of a great deal of time through red tape. He cited especially a case when he needed a scene of engines leaving a fire house. An effort was made to have the fire department have an engine drive out to the street, but Mr. Horsley's director was unable to get in touch with the fire chief for a permit because an under-strapping secretary advised that he could not permit the director to speak with the chief over the 'phone, and that the matter would have to be taken up by mail. As this meant several days' delay in "red-taping" the issuance of the permit, Mr. Horsley stationed a camera man outside of the engine house waiting for an alarm to come in. Three or four days were consumed in this way before the scene was obtained. Other troublesome incidents were brought to the attention of the auditors by Mr. Horsley.

That the action of the Motion Picture Producers' Association will bear fruit goes without saying. The city of Los Angeles realizes that to keep the industry, there must be a more co-operative spirit on its part. The trend is for a rapid eradication of such conditions which brought about the producers' complaint.

PERTINENT PARAGRAPHS ABOUT PICTURE PLAYERS.

BY LEN.

WHILE other motion picture concerns are announcing that certain film they have made show graphic interiors of steel mills in operation, the Vitagraph Company claims precedence, and boasts of filming the biggest plant in the country—the Homestead Mills, at Pittsburgh, Pennsylvania, which is the biggest of the Carnegie holdings.

In the Vitagraph Blue Ribbon feature, "The Cave Man," Director Theodore Marston took a company to Pittsburgh and photographed certain scenes in the tremendous plant. It is the first time that a real motion picture of the interior of one of the mills has even been taken, and permission to use the plant was difficult to obtain. President Dinkey, of the Carney plant, and President Farrell, of the United States Steel Company, were finally prevailed upon to give Director Marston the unusual privilege.

Robert Edeson, who is featured in "The Cave Man," borrowed garments from one of the husky mill workers, and went through the duties as he learned from watching them for more than a day. Lights were placed at advantageous places and the camera faithfully recorded one of the most thrilling scenes ever portrayed on the film.

From word received by the Homestead Mills and other huge industries in the steel district, the Vitagraph Company is the first and only concern to use their cameras on the workings of the plants. In acknowledgment of the courtesy extended, Director Marston showed the film at an entertainment of the mill workers even before the Censorship Board had viewed it and before it had been finally passed upon. It met with an enthusiastic reception.

ADELE BLOOD rises to her full height to give voice to denial that she contemplates a second trip to the hymnal altar. "No wedding bells for me," avers the actress with the golden tresses. "I am glad I am free and enoying good health. Please drop the report that I intend to marry. One experience is enough for me, thank you." Don't thank me, Adele.

Miss Blood has given up the legitimate stage for the movies. She is a star with the Premo Feature Film Corporation. Her wonderful blonde hair is being featured in all of her pictures. Now, what d'ye think o' that?

MEMBERS of the David Horsley studios, in Los Angeles, last week, gave material aid to the sponsors for the Los Angeles Childrens' Hospital Doll Show, held at the Hotel Alexandria, to raise holiday funds for the institution. Each contributed a doll which in costume was a *replica* of that worn by the donors in their motion picture work.

Belle Bennett's contribution was a doll in the costume of Iris, an Oriental maiden; Margaret Gibson's doll was dressed as a country maiden; Gypsy Abbott's was a baby doll; Shirley Earle's, a Spanish belle; John Oaker's, a country boy, and George Over's was Jerry.

William Clifford made his offering through his pretty little blonde daughter, Betty, who was all togged out in blue, with all the fancy folderols so dear to the girlish heart, and her doll was a perfect counterpart.

Scores of other stars in filmland, now in Los Angeles, also, were contributors. The dolls were auctioned by members of the show committee, and several thousand dollars were realized from the sale.

LILLIAN LORRAINE, who recently made her screen debut via the Balboa studio, in "Neri of the Navy" and "Should a Woman Forgive," proves to be the heroine of a romance concerning which she knew nothing during its playing. It came to light only last week, as result of the death of Gustave Langenberg, one of America's foremost portrait painters.

In his New York studio a life sized oil of Miss Lorraine was found, with an explanation that it had been made on the order of an unidentified man. He called on Langenberg several years ago with a photograph of the famous beauty and arranged to have it copied by the painter. The price agreed upon was $10,000. One thousand dollars was paid down.

At the time, her admirer admitted to the artist that he had never met Miss Lorraine, but was so impressed with her picture that he hoped some day to have the good fortune of an introduction. He declined to give his name to Langenberg, but said he might call him "Doctor." The painter completed the portrait, but never heard of the man who had ordered it again. He disappeared as mysteriously as he had appeared.

Langenberg became greatly attached to the picture and always hoped that he might induce Miss Lorraine to sit for him some day, in order to put a few finishing touches on the face, although to all appearances the canvas is finished. The pose is exceptionally fetching. It shows Miss Lorraine in a large Leghorn hat and blouse, seated in a chair, looking down on a stream. The artist called the picture "Meditation."

The Balboa star had never heard of it until the matter was brought out in a newspaper article as a result of the probating of Gustave Langenberg's will, recently. Miss Lorraine said she hadn't the slightest idea as to the identity of her secret admirer. But she admitted that his admiration must have been ardent or he would never have ordered a $10,000 picture of her, and paid a thousand down, without even knowing her. Sounds reasonable!

THE anxiety of John Barrymore saved considerable delay in the chilly winds the other day, when a limousine which was to be used in some of his scenes was late in arriving at the appointed place. As Barrymore, who was arrayed as the young Prince in "Nearly a King," stood waiting for the car, there bore into sight a handsome car with immaculately equipped chauffeur and footman seated upon the navigating bridge. When the be-uniformed Famous Players star authoritatively raised his hand for the approaching car to stop, the order was obeyed. Then Barrymore explained the difficulty, absent-mindedly dallying with several excellent looking cigars, and was offered the hospitality of the car, whereby much time and no little inconvenience was saved.

J. SEARLE DAWLEY rushed into the Famous Players offices the other day in his customary hurry. As he was departing with equal celerity, someone called:

"Hello, Dawley, are you and Miss Clark very busy?"

"Well, I don't know what Miss Clark expects to do, but I'm going to cut her up in a few minutes."

All of which would have lodged our hero in any of the better class jails if overheard by anyone who did not know that he referred to the negative of the star's latest production, "Mice and Men."

THE SIGNAL FILM CORPORATION is entering into negotiations with one of the best writers of ragtime in America for a musical number, "The Girl and the Game," to be played in every theatre where this picturized novel by Frank H. Spearman is shown.

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MUTUAL MOVIE MATTERS.

A DELIGHTFUL drama, starring Vivian Rich, will be released under Banner Features, Jan. 3, 1916. Miss Rich, in "Matching Dreams," is seen in a role which suits her well. Clever, dainty feminine is the part of Martha Weaver, whose charming romance is the burden of this very appealing play. Alfred Vosburgh continues to make an acceptable leading man for Miss Rich, and Jimmy Mays, as Lola, plays a sympathetic second. Two pairs of lovers, despite the machinations of a worldly society woman, find the happiness they seek. Some pretty woodland scenes frame the love-making of Mr. Vosburgh and Miss Rich, whose dark beauty in riding breeches justifies her playful claim to the title of Rosalind. Nor is Orlando lacking in the persuasions of the ardent wooer.

LITTLE NELL FRANZEN, of the American "Mustang" Company, has added a notch's characterization of fimdom, in the person of Madge, a dance hall girl who plays an important and pathetic role in the newest two reel "Mustang," entitled "In the Sunset Country." Miss Franzen plays at the head of a supporting cast which includes Forrest Taylor and Lucille Ward, who play the leading roles in this newest of American's Western productions.

The character of Madge is one of real pathos. As the story opens, she is a girl who lives by the easiest way. Then comes a circuit rider who induces the girl to reform, who leaves the old life for a new and better one.

Miss Thorne, in the role of Helen, a Western school marm, contributes a wealth of dramatic interest to the story by her excellent characterization, while E. Forrest Taylor, in the role of Hal Newcombe, the prospector, likewise is commendable.

Hal befriends Madge, and in return she sacrifices her life that Helen—Hal's sweetheart—may live.

There's much of the picturesque in the settings of this "Mustang" drama, and the scores of mountaineers, miners, cowboys and dance hall characters, add materially to the genuineness of the picture. Much of the beauty of the Santa Ynez Mountains is moulded into the film, for Director Cooley and the large company passed a number of days high up in the grim peaks, back of Santa Barbara, where many scenes of the drama were taken.

"LILLO OF THE SUND SEAS," a pearl fishing romance of the South Seas, now being produced by the American company as a Clipper release, they say, is one of the most interesting and colorful pictures ever screened.

The palm-thatched huts, with their native inmates and motley families of monkeys, parrots, pigs and chickens; the out-of-door cooking stones, Pol bowls and Pol, will contrast strangely with the other extreme of the social scale, New York, in the palatial home of a millionaire.

This picture is being directed by Edward M. Langley. Harold Lockwood and May Allison play the leading roles.

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ROYLE LIKES CALIFORNIA CORPORATION'S PRODUCING METHODS.

WELL KNOWN DRAMATIST ENTHUSIASTIC OVER PICTURIZATION OF "THE UNWRITTEN LAW."

"Care and not haste in the preparation of photoplays will do more to enlist the services and activities of famous authors and playwrights than all the other influences combined," is the firm conviction of R. L. Giffen, manager for Alice Kauser, the authors' representative, and, therefore, qualified to speak on the subject with authority. Mr. Giffen was discussing, in his office in the Kaiserbecker Theatre Building, the success of plays by popular writers which he has recently disposed of to the California Motion Picture Corporation.

"You know," he continued, "literary folks have got so now that they want their brain children handled by other people with the same solicitous tenderness they themselves show, and they have become wary about signing contracts for the filming of their offerings until they are satisfied they are to be intelligently and carefully matured.

"For instance, there is Edwin Milton Royle, author of 'The Unwritten Law,' which the California Motion Picture Corporation is shortly to release. He had seen the production of "Salvation Nell,' with Beatriz Michelena, and admired the efficient manner in which Mr. Sheldon's play has been done. So when the California Company broached the subject with us of screening 'The Unwritten Law' we found no difficulty in securing Mr. Royle's consent. In fact, he became greatly interested in the project, and at his solicitation we arranged an interview for him with Miss Michelena. The young actress' personality appealed to him, and he almost became excited over her possibilities in the character of Kate Wilson.

"When it came to going over Captain Peacocke's scenario, Mr. Royle contributed numerous suggestions, many of them working out to the betterment of the pictured story, although he makes no pretense of being up in the technique of the photoplay. After the scenario was completed, Mr. Royle entered heart and soul into the work of the director, and followed the evolution of his story on the film with all the animation of a school boy investigating a brand new top. Since the finishing of the picture Mr. Royle has written me the most enthusiastic letters, praising the work of the producing company, the director, the star, the cameraman, and all concerned in the making of the picture. He declares 'The Unwritten Law' the nearest perfect picture ever produced, and when authors of his standing enthuse like that it augurs well for the future of the company behind the project."

SIX BIG FEATURES A YEAR CALIFORNIA CORPORATION'S PROGRAM.

"I have watched the California Motion Picture Corporation since their inception, and have been gratified to observe their steady progress. Their 'Salvation Nell,' 'Salomy Jane,' 'Mignon,' and 'Mrs. Wiggs of the Cabbage Patch' all disclosed a determination to produce quality work, and now, when they announce six pictures a year as their limit, it is quite evident to even the uninitiated that they are remaining steadfast to their principles. Theirs is a policy that means, among many other things, the loyal support of important authors desirous of seeing justice done their plays. Concerns like the California Motion Picture Corporation have their strong endorsement, for they realize that they have not only the organization, the intelligence of direction and the disposition to do what they think right, but also have the resources to do what their inclination suggests.

"Personally, I have been so delighted with the output of the California Motion Picture Corporation, that I have felt it a privilege to do business with them. Only recently I was gratified to notify C. M. and A. M. Williamson, the novelists, that I had contracted with the California Company for the screening of their novel, 'The Woman Who Dared.' This, I believe, is to be their next release."

ORRALL HUMPHREY, who scored such a hit as "Marmaduke Smythe," in "The Diamond from the Sky," will head another American (Mutual) Company. This will be a comedy company.

"NEARLY A KING" GIVES JACK BARRYMORE AMPLE OPPORTUNITY FOR DISPLAY OF VERSATILE TALENTS.

F. P. STAR TO BE SEEN IN FIRST DOUBLE ROLE SHORTLY.

John Barrymore, who has more than equalled on the screen the reputation which he won on the stage as a comedian, is the star of the Famous Players-Paramount production, "Nearly a King," which is scheduled for release on Jan. 20. In this story, which combines a great deal more of the swift action of a romantic melodrama with the lightness of a screamingly funny comedy, than does the average humorous production, Barrymore plays two distinctly different roles, the one a young Balkan prince and the other an irresponsible, adventurous American who gets into more than his share of trouble.

Great as Barrymore has shown his gift of humor to be in his previous screen appearances, such as "The Incorrigible Dukane," "The Dictator," and others, his playing of two roles in "Nearly a King" should naturally give him a better opportunity to do his best comic work. Like the imitators in vaudeville, Barrymore is seen giving an imitation of Barrymore as the prince, for the identities of the American and the prince become confused in the minds of the conspirators who are attempting to force matrimony down the throat of the hapless prince, and complications develop with lightning rapidity.

The whole trouble is due to the fact that the King of Bulwana is determined that his son shall marry the princess of the neighboring kingdom, Okam, and that the Regent of Okam is equally determined to compel his ward to espouse the prince. But the prince is in love with a London actress and has confided the fact to an American friend. The latter, struck by the resemblance of the prince to his old chum, Jack Barrymore, cables to Barrymore to come to Bulwana at once, with the idea of using the resemblance to foil the plans of the elder rulers.

On the ship Barrymore meets a charming girl in a very unconventional manner; in fact, he crashes into her stateroom on top of his runaway trunk in the middle of the night, when a terrific storm sets the steamer dancing like a cork. After he has become infatuated with the girl he learns to his disgust that she is connected with the royal house of Okam, though he does not realize that she is the Princess Helene.

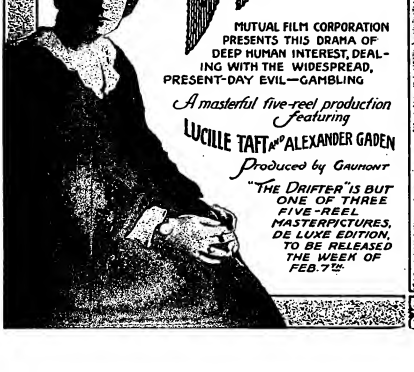
Arriving in London, he is robbed and forced to become a cabby in order to get something to eat. He has a terrible time dodging the Princess, and then runs afoul of the regent's men, who have pursued the real prince to London, where they have learned that he intends to marry the actress. Seized and blindfolded, he is forced to go through the marriage ceremony on pain of death, little realizing that he is actually being married to the girl he loves. The ceremony completed, it is discovered that he is not the prince, and the regent decrees that if the prince ever sets foot on the territory of Okam, he is to be captured, dead or alive—preferably dead.

Barrymore blunders into Okam and there results one of the greatest sword fights that has ever been screened. Our hero is driven against a massive door, which suddenly opens, and with the swinging of that door there begins a new set of complications which make the action fast and furious.

"Nearly a King" typifies speedy action and side-splitting mirth from end to end, with a totally unexpected twist at the finish that will catch every audience napping. In support of Barrymore there appear Katherine Harris, Russell Bassett, Fred McQuirk, June Dale and others of equal renown.

In view of the foregoing it would seem that "Nearly a King," with Jack Barrymore, is 'some" picture play. Just can't wait till Jan. 20 to check up.

(In answering ads. please mention CLIPPER.)



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E. H. SOTHERN TO RETIRE.

THIS SEASON TO MARK END OF NOTABLE CAREER.

The close of the theatrical season of 1915-1916 will see the end of the stage career of E. H. Sothern—and this statement can be taken as authentic, as it emanates from no less a person than Mr. Sothern himself.

The enforced retirement of Mrs. Sothern (Julia Marlowe) two seasons ago upset the plans made by this gifted couple, and Mr. Sothern has continued to play in the hope that his wife might be able to join him at least for a season, so they could round up their notable stage careers with a tour of the United States. This has become his pet ambition, and he has hoped up to the present that it was to be realized.

Mr. Sothern's positive statement that he will retire permanently at the close of the present season is proof that hope of his wife ever being able to resume her stage work has gone, and that he intends to join her in her retirement.

As Mr. Sothern made his professional debut Sept. 8, 1879, he will, at the end of this season, have spent thirty-seven seasons on the stage, and it is worthy of note that it is his intention to close his career in the same city in which he began it—New York. His first appearance was made at the Park Theatre, as a member of his father's company, in "Brother Sam." He intends to make his last appearance in one of the popular plays in his repertoire, which he will revive on his return to the Booth Theatre after brief engagements in Boston (where he opened Jan. 24) and Philadelphia.

Mr. and Mrs. Sothern will make their home in Warwickshire, Eng., but will make visits to America.

"COME TO BOHEMIA."

The comic opera, "Come to Bohemia," which is to be produced under the direction of Jacques Colini, is the work of two New York architects, George S. Chapel and K. M. Murchison, the former writing the book and lyrics, and the latter the music.

It is said that friends of the authors have sunk $30,000 to produce the piece, and among those announced for its cast are Florence Webber, Dorothy Jardon and Muriel Hudson.

THE CURSE OF A NATION.

SHORTLY TO BE PRODUCED BY JAS. J. BROWN.

Jas. J. Brown has purchased from Barry Gray, the Philadelphia author, a three act melodrama, entitled "The Curse of a Nation," which he will produce shortly in Eastern Pennsylvania, with a cast of ten people. The play is up-to-date, with a well written story, and many thrills, featuring Howard Dorsey in the leading role of Joe Gordon, a dissolute mill hand.

"ANY HOUSE" CAST.

The cast has been completed for the new play, "Any House," by Owen Davis and Robert H. Davis, which Sargent Aborn will present in New York early in February.

In support of Edwin Arden, who will be featured in the central role, will be Edith Lockett, Katherine Emmett, Louise Galloway, Annie Buckley, Frank Gillmore, Milton Sills, Lionel Adams, James Seeley, Jay Wilson, George Henry Trader, Louis La Bey, Paul Decker, Jack Davis and Hunter Arden.

Robert Milton is stage director, and its scenic investure is being made at the studio of P. Dodd Ackerman.

HUNGRY FOR DRAMA.

Owing to the call of the natives of Milford, Mass., out of town managers are considering reopening the Lyceum Theatre there and giving the town dramatic productions again.

It is at least six months since Milford has even had a stock company, and the demand for dramatic plays warranted the move.

BOY SCOUT BAND.

Included in the roster of the company which will play "The Boy Scouts," Gus Hill's latest novelty, is a boy scout band of sixteen pieces.

This band will give a daily parade, and in all cities where there are boy scout lodges the local body will be invited to join the parade.

RUSH SUES.

Edward F. Rush has brought action for appointment of a receiver for the Sandlusie Building and Theatre Co., which was incorporated in 1910 by Mr. Rush and L. Lawrence Weber.

Mr. Rush resigned as a director last June, and alleges that after that date the remaining directors have passed a resolution to borrow $5,000 on a note for one month, from Henry M. Diamond.

He further claims that this money was not applied to meet expenses or requirements of the corporation, and was not paid. Mr. Diamond secured a judgment, and valuable assets of the company were tied in for $250, and Mr. Rush claims that the business of the corporation was injured to the extent of $80,000.

The plaintiff demands that the individual defendants account for their acts as directors, and they be required to repay the value of assets disposed of as well as damages due, and they be removed as directors, also that a receiver be appointed and the corporation be dissolved.

OPENING DAY FOR "JANE O'DAY."

Blanche Ring and company are now rehearsing in "Jane O'Day from Broadway," under the direction of Author Willard Mack.

The show opens Feb. 3, in Atlantic City, for three days, and from thence goes to Pittsburgh and Cincinnati, and then to Chicago for a run.

ACTORS' FUND OPEN TO LAYMEN

The Actors' Fund directors have paved the way to securing thousands of new members by opening the doors to non-professionals.

Last week the board of directors voted to allow non-professionals to become honorary members of the Actors' Fund by the payment annually of $2 dues.

VEOLA HARTY TO RETURN.

Mrs. Harry D. Kline, who was Veola Harty before retiring from stage work, is to return to the footlights, to understudy for Gaby Deslys, in "Stop! Look! Listen!" now playing at the Globe.

FROHMAN ESTATE SOLD.

The country estate of the late Charles Frohman, known as Hidden Brook Farm, located in Rye, N. Y., was sold last week to Carl H. and Walter P. Pforzheimer.

MRS. CARTER TO RETIRE.

Mrs. Leslie Carter to retire at last, so announced this well known woman last week in Cincinnati, where she was playing a week's engagement at Keith's Theatre.

Mrs. Carter said, "At the close of my performance Saturday night I will forsake the footlights forever."

She has been on the stage for nearly twenty-eight years, and during most of that time played under the management of David Belasco.

THE CHAUNCEY OLCOTTS AT PALM BEACH.

Mr. and Mrs. Chauncey Olcott left New York, Jan. 20, for Palm Beach, Fla., where they plan to remain for four weeks, returning the latter part of February, at which time, Mr. Olcott is to begin the rehearsals of his new play, by Geo. M. Cohan.

MAYHEW GETS DRESSLER PLAY.

Stella Mayhew will be starred, in a week or so, in "A Mix-Up," the Farce used by Marie Dressler several seasons ago.

"MARGARET SCHILLER" FOR NEW AMSTERDAM.

The instantaneous success of Elsie Ferguson in Hall Caine's latest play, "Margaret Schiller," has decided Messrs. Klaw & Erlanger to bring this attraction to the New Amsterdam Theatre Monday evening, Jan. 31. She will be supported in her New York engagement by Norman Trevor, Marie Reichardt, Joseph Adelman, Eileen von Biema, Gareth Hughes, Grace Carlyle, Paul Doucet, Warburton Gamble, Frederick Esmelton, Leslie Palmer, Douglas Paterson, David Kimball and Lewis Sealy.

TREE ENGAGES MISS MATTHISON.

Beerbohm Tree has signed Edith Wynne Matthison for the role of Queen Katherine in his coming spectacular production of "Henry VIII," which will be seen in New York shortly, during the Shakespeare Tercentenary Festival.

IT'S A HABIT.

Alfred E. Aarons has filed his third petition in bankruptcy, with liabilities of $27,328, and no assets. Claims are named of lithographers, printers, photographers, managers and actors.

COMEDY FOR MARIE CAHILL.

Marie Cahill will shortly close her vaudeville tour to begin rehearsals for the new comedy Daniel V. Arthur is to star her in. It is by Clare Kummer.

THE "GRIP KISS."

Dr. William L. Bradley, engaged to keep the members of the "Very Good, Eddie" company, at the Princess free from grip, has ordered all kiss business in the show cut down to a minimum.

FLORENCE REED, IN "THE PRICE."

The Messrs. Shubert will send out this play, with Florence Reed in the principal role.

GEORGIA O'RAMEY.

Georgia O'Ramey, whose picture appears on the front page of this issue, is one of the many clever players to be found in the cast of "Around the Map," which closes, on Jan. 29, a successful run of thirteen weeks at the New Amsterdam Theatre. Miss O'Ramey, in the role of Lulu Cachou, does very amusing work, and presents a song and dance that wins instant favor with her audiences.

BUFFALO BILL'S WILD WEST.

TAMMEN TO BACK THE VETERAN SCOUT.

MANY CONFLICTING REPORTS, BUT RUMOR WILL NOT DOWN.

Buffalo Bill is in New York, and persistent rumor has it that the coming Summer will see him at the head of his own Wild West, in fact we are promised a genuine dyed-in-the-wool Buffalo Bill's Wild West, and furthermore, that it will open its season in Madison Square Garden.

Soon after the closing of the Sells-Floto Show, last Fall, contradictory rumors began flying about. Some had it that Buffalo Bill would again head a Wild West show of his own, while others were equally positive that H. H. Tammen's contract with Wm. F. Cody called for another season with the Sells-Floto aggregation.

Mr. Cody, in a personal interview, stated that he would head a Wild West, and would open at Madison Square Garden. Then came the announcement from the Sells-Floto people, that Jess Willard and Frank Gotch had been secured as feature attractions with that show.

Now comes the peculiar twist that Dame Rumor has given her gossip. H. H. Tammen's name is linked with the new Buffalo Bill Wild West Show.

It is known that Mr. Tammen has long been a friend and admirer of Col. Cody. It was he who lent a helping hand at the time the Buffalo Bill-Pawnee Bill Show collapsed and saved the Colonel from an embarrassing position. It is also known that it had been his hope that he might some day be associated with Buffalo Bill.

Mr. Tammen indisputably has money to invest, and Col. Cody is still the only Buffalo Bill. A few short weeks will tell how nearly correct are the current rumors.

Incidentally Mr. Tammen is also in New York.

PLACING THE BLAME.

The attempt of an unscrupulous trade paper to place the cause of the recent disgraceful scene enacted at the Palace Theatre, in New York, during Sophie Tucker's act, on a theatrical newspaper is ridiculous, to say the least.

The publisher of that paper knows, as does also the entire music business, that the music firm alluded to has been in the habit during the past five years of buying up twenty-five or fifty seats, scattered in different parts of the house, and filling them with "boosters" picked up on the street.

This method was all right in its time, but the leading publishers of to-day have discarded this means of a "plug," with the exception of this one particular music house, whose professional manager has resorted to many other unprofessional stunts to bring his songs to the attention of the music-loving public. THE CLIPPER will in future issues mention several of these schemes by this professional manager that will most likely cause much comment.

He has, even at the sacrifice of acts featuring his songs, used methods that were a disgrace to vaudeville.

Many acts have been approached by the hired men of this music concern, who even have gone so far as to threaten "roasts" in a theatrical paper if the act did not take off a song and put one on that was published by their firm.

Belle Baker, a vaudeville feature, suffered greatly when she last appeared at the Palace, by a poorly selected bunch of songs that were entirely unrelated to her talents. The story came out after her near "flop" at her opening on Monday, that she had signed up for a long term with this particular music house, and was compelled to sing any song handed her.

Manager Elmer Rogers, of the Palace, is a capable man, he must be, or he wouldn't have been selected by E. F. Albee to guide the career of America's greatest vaudeville theatre.

There is also no doubt in our minds that he is clever enough to enforce the rules that strictly govern a high class vaudeville house, and will, in time, rain on the "boodlums" that make the practice of attending Monday matinees at the Palace and clap their hands off whenever the above mentioned publishers' songs are being sung.

The question that is causing considerable talk among music men is, was Sophie Tucker "framed up" because she refused to sing a certain song?

As far as we are concerned the incident is closed, but we leave it to all fair minded professionals to judge for themselves who are the guilty parties.

SHEEDY HAS TWO MORE.

The Sheedy office has secured two more houses. In the Strand, Halifax, N. S., and the Modern, Providence, R. I.

The opening of the Modern will occur Feb. 3.

IKE ROSE DETAINED AS GERMAN AGENT.

LATER RELEASED.

LONDON, Jan. 20.—Ike Rose, well known in this country, and former husband of Saharet, the dancer, was taken off a Holland-American liner at Falmouth, night of Jan. 18, and taken to London under suspicion of being a German agent.

The report further states that he had several trunks of German war literature and three American passports.

Rose should have little trouble in convincing the English authorities as to his American citizenship, as he was born in New York on the lower East Side.

LONDON, Jan. 22.

A special cable to THE CLIPPER states that Ike Rose, the theatrical man held in London, was released, and was on his way to the States.

CAHILL, CLIFTON AND GOSS,
One of the cleverest trios in vaudeville.

"CHRISTY" EGAN "COPS" THE PRIZE.

The advertising prizes awarded to the managers of the Keith theatres weekly for the best local advertising schemes, have aroused keen competition among the different house managers. Last week the prize was given to Manager C. C. Egan, known as "Christy" among his manager-associates. He laid out a three-sheet that had all the Bronx talking. It read as follows:

THE LUCK OF A BRONXITE.

Y. M. C. A. (Building Completed).
Y. M. C. A. (New Building Assured).
Boy Scouts (New Building Proposed).
Board of Trade (Civic Improvements Accomplished —More Demanded).
B. F. KEITH'S
ROYAL THEATRE.
Palace Theatre Shows for 5c., 10c., 15c., 25c.
Shows and Prices Biggest Wonder of 1916.

NEW HOUSE FOR NEW ROCHELLE.

Benjamin V. Ottinger has acquired a large plot of ground, on which he will erect a theatre to play vaudeville, with a seating capacity of one thousand six hundred.

LAYING OFF.

Sara Vernon is doing little more than look over new songs during the illness of her partner, Katherine Kay.

The act hopes to get to work again next week, with the steady improvement of the sick one.

LOEW'S ORPHEUM, BOSTON, OPENED

BOSTON, Mass., Jan. 20.—Loew's Orpheum Theatre, seating 3,200 people, largest theatre in the East, opened to-night in brilliant fashion. Long before the last theatre was opened to the public, at six o'clock, long lines were waiting to buy seats. The entire orchestra was reserved for the opening night, but other seats were unreserved. The reserved seats were sold several days ago.

Marcus Loew himself, with many of his chiefs, including Nicholas M. Schenck, Jos. M. Schenck and others were present for the opening ceremonies. There was a vast display of silk front, for many of the holders of reserved seats in the orchestra or box seat patrons, came in evening dress, and the bare shoulders of the women, and the evening clothes of the men made it look like an opera opening.

A show of eight acts, with two or three headliners, was shown for the opening. Edmund Hayes, in "The Piano Movers," was the big feature. Bessie Remple and company, in her sketch, "Cheaters," was another big flash. Miss Remple and her company, with a stage full of special scenery to set them off, scored. The perennial Boston favorite, Frank Morrell, "the California Boy with the Golden Voice," and Marie Fenton, a star of long standing on the Loew circuit, also scored with her beautiful gowns and her wonderful songs.

Bob Hall, "the extemporaneous boy," made up rhymes as he went along, sang about the theatre, the audience, Marcus Loew, and everything the audience suggested to him. He stayed on the stage over forty minutes. The Royal Gascognes, in operatic airs. Jack Birchley, contortionist and comedian. Johnny Murphy and Johnny Foley, in songs and dances, and the Casting Mallors, completed one of the best popular priced bills shown in Boston. If Loew can keep up to the standard he set tonight the Orpheum will prove a gold mine for him. That he intends to do so is proved by the fact that he is announcing Joe Welch and a big eight act bill for next week, and Singer's Midgets, excellent act on the circuit, and the biggest drawing card, for the following week.

The beauty of the Orpheum amazed the big crowd. It's a whale of a theatre, but in spite of the size, remarkably artistic. It's all done in green and gold, with marvelous light effects. Wonderful retiring rooms for the ladies and smoking rooms for the men are supplied. It's the talk of the town now, and enormous business is predicted. Practically, every theatrical man in Boston was at the opening, and all joined in congratulating Loew on his wonderful new home. Victor Morris is managing director of the new theatre.

McCARRON OUT.

John H. McCarron is no longer manager of the Broadway Theatre, in Philadelphia, and a syndicate composed of local capital has taken over the house, among them being Joseph Cohen, formerly manager of the Broadway.

The purchase automatically released McCarron, and Mr. Cohen assumed the management Jan. 17.

"JOSH" DALY BUSY.

William "Josh" Daly looks prosperously busy in his little old fur coat these days. "Josh" has been out managing William Morris' "On the Battlefields of France" pictures, besides getting his share from the work of Daly's Country Choir, which is playing the Sun time.

He is also reorganizing his minstrel company.

NO MILES IN PITTS.

The former name of Pitt has been resumed on the Miles Theatre, in Pittsburgh, by Manager William Patch, and feature pictures is now the policy of the house, opening Jan. 17, with "Fighting for France" as the main card.

Mr. Patch has taken over complete control of the house.

TOGETHER AGAIN.

Harvey Maxwell and the Wheeler Sisters have again joined hands in a three act. The team was split for two seasons, Mr. and Mrs. Maxwell (Ruth Wheeler) working with musical comedy road shows, while sister Naomi was in burlesque doing a specialty dance as Mlle. Marie. The act is being broke in "in the woods," up State.

TRENT, TWO A DAY.

The Trent Theatre, Trenton, N. J., reopened with six acts of vaudeville, last week, giving two shows a day, booked by Arthur Blondell, of the United Offices.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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SOUTHWESTERN BUREAU

At Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

H. M. & H.—Send stamps for CLIPPER RED BOOK, which contains list of managers and agents.

CARDS.

J. T., Washington.—You are right, high, low, Jack, game is the order of precedence of the points, and you win with low. In your 21st statement that "we decided among ourselves he was entitled to three," we can not understand. House rules can always be made, and they abrogate other *rules. But, you can not give a player three points when he has only made two.*

PHILIP VERNON arranged the Spring Fashion Show at the Winter Garden.

GRACE GEORGE and her company are nearing the end of their fifth month in the Playhouse.

SELWYN & CO. will produce new plays by Margaret Mayo, Edgar Selwyn, Bayard Veiller and Avery Hopwood.

RAMSAY WALLACE, Mary Lawton and Geo. W. Howard, have joined "The Co-respondent" cast opening in Stamford, Conn., Jan. 29.

ELIZABETH HANAFORD, of the Hanafords, underwent an operation for appendicitis, last week, and is recovering nicely.

NED HOLMES is acting in most every other capacity besides press agent at the Punch and Judy Theatre, during the absence of Charles Hopkins and George Vivian, who jumped out of the city to Columbus, O., last week, on business.

WILLIAM A. IRELAND, who for more than twenty years has been identified with the McCourt theatrical interests in Denver, Colo., has accepted the Western management of "The Birth of a Nation," and will play all large cities of the Rocky Mountain sections and the Pacific Coast.

MR. and MRS. VERNON CASTLE made their farewell appearance last Sunday night, with Sousa, at the Hippodrome. Mrs. Castle coming on from "Watch Your Step," in Buffalo, and Mr. Castle from Norfolk, Va., where he was busily engaged completing his aeroplane instructions at the Curtiss Aviation Field. They divided their program in three parts, first introducing the Castle waltz and fox trot; second, the polka and mazurka, and third, the tango and one-step. Two other guests stars on the gala good-bye bill were Mrs. Julia Culp, the popular lieder singer, and Kathleen Parlow, the accomplished young Canadian violinist.

EDWIN KENDALL STERLING is now with the Bronx Theatre Stock, New York.

"THE FEAR MARKET" opens at the Booth, Wednesday night, Jan. 26.

HARRY A. HENKEL has been appointed manager of the Academy of Music, Baltimore.

THE EMPIRE, in Rock Island, Ill., has replaced vaudeville with stock.

THE EMPRESS, in Columbus, is now playing pictures instead of vaudeville.

ELBERT HUBBARD, 2d, comes out flat-footed, in print, and says he is going to write plays.

MOLLY PIERSON, of "Hobson's Choice" company, has written a book called "Barnstorming Around the World."

AUGUSTUS THOMAS is preparing to produce his new play, "On the Rio Grande," for the Frohman Company.

GEORGE MICHAEL HARRIS COHEN celebrated his second birthday at Great Neck, Jan. 18, with his parents.

GRACE GEORGE played "Major Barbara" as a benefit for the Vassar Million Dollar Fund, at the Playhouse, Jan. 21.

GEO. M. KIDD has been ill for several weeks, and would like to hear from his friends, at Seattle, Wash.

AUGUSTUS THOMAS was the guest of honor of the Playwrights Club's dinner, at Keen's Chop House, night of Jan. 21.

OSCAR HAMMERSTEIN was, last week, adjudged a bankrupt by Judge Mayer, in the United States District Court.

THE VIENNESE musical comedy, "Princess Tra-La-La," will be produced in English at the Colonial, Boston, next month, by Andress Dippel.

DAVID BELASCO'S latest, "Oklahoma," was produced Thursday night, Jan. 20, in Stamford, and is announced for New York early in February.

ROSALIND FIELDS, niece of Lew Fields, was married Jan. 20 to Myer Ginsberg, of Montreal. Sylvia Fields, her sister, was married to Mr. Ginsberg's brother, Jacques, on Jan. 23.

CHICAGO'S grand opera season closed Jan. 22, showing a deficit of less than $100,000. These figures show it to be the most successful grand opera season Chicago has ever known.

A FIRE in the projecting room of the Strand Theatre, Augusta, Ga., Jan. 17, destroyed three reels of the Triangle film, "The Golden Claw," and painfully burned one of the operators.

THE SECOND matinee performance of the students of the American Academy of Dramatic Art, at the Lyceum Theatre, afternoon of Jan. 21, "Pros and Cons" and "The Waddles" constituted the bill.

THE VITAGRAPH THEATRE closed Saturday night, Jan. 22, as a motion picture house. It now returns to its old name, the Criterion, and reopens, Monday, Feb. 7, with James K Hackett and Viola Allen, in "Macbeth."

LITTLE PATSY, the dancer, mourns the death of her mother (Mrs. Sara Hughes), who passed away at her home in Pittsburgh, Pa., Jan. 11. Mrs. Hughes was well known to many professionals, through accompanying her daughter in her travels.

THE BODY of Lloyd Bingham, which arrived, Jan. 25, on the *S. S. Kristianiafjord*, was taken by Mrs. Amelia Bingham, widow of the deceased, to her home on Riverside Drive. Funeral services were held evening of that date, at the Masonic Temple. A private service was held morning of 26, at the Bingham residence. Interment in Woodlawn.

BOBBY BOWERS is back at the Globe, conducting the melodies in "Stop! Look! Listen!"

THE INCOME TAX RETURNS for 1915 must be filed by March 1.

ELMER REIZENSTEIN is teaching prospective dramatists the art of playwriting.

WM. B. MACK will be with "Any House."

"THE PRINCESS TRA-LA-LA" CO. will open Feb. 7 at Newark, N. J.

THE old Scenic Theatre, in Lowell, Mass., has been converted into bowling alleys.

MANAGER WALTER HAST arrived in New York, from London, last week.

PROVIDENCE will see "A Mix-Up" evening of Jan. 27.

ZELDA SEARS has begun rehearsals of her new play, which is not yet named.

ERNEST J. SHARPSTEIN is now playing leads with the Locke Stock Co.

BERNICE BAKER played a week with the stock at the Baker, Rochester, N. Y., Jan. 17-22.

HATTIE COLEMAN, of the Poli Players, Gloucester, Mass., mourns the loss of her mother, Mrs. Ellen Foley, who died in Chicago, Jan. 17.

JOE LYONELL and wife (Mabel Levarton) recently joined Phil Maher's Stock Co., playing through Pennsylvania.

CHARLEY FREIDNER, day man at the Harris, Pittsburgh, laid up for the past two weeks with pneumonia, is recovering nicely.

"HOBSON'S CHOICE" celebrated its one hundredth performance at the Comedy, Friday night, Jan. 21.

THE Broadway Hungary Restaurant and Cabaret, Broadway and Forty-eighth Street, has made an assignment.

THE T. P. U., No. 1, New York, will hold their entertainment and ball at Amsterdam Opera House, March 11.

ANOTHER postponement swings the opening date of Rose Stahl, in "Moonlight Mary," at the Fulton, to Thursday night, Jan. 27.

GEO. E. CANN, of the Pearl Young and Jack Iris Players, left New York, Jan. 5, to join the Allies.

THE SERGE DE DIAGHELEFF'S BALLET TROUPE has a new program this week at the Century, New York.

WELLS HAWKS is about again, very much reduced in weight, after a seven weeks' tussle with pneumonia.

FLORENCE CARPENTER, recently signed with John Meehan, as leading woman of the New Bedford, Mass., Stock Co.

RICHARD LLOYD is playing leads with the Streeter-Bryan Co., in repertoire, touring Minnesota, Montana and Iowa.

BLANCHE BATES and BRUCE McRAE will appear in a comedy playlet, "The Interrupted Honeymoon," at the Actors' Fund benefit, Jan. 28, at the Forty-fourth Street Theatre.

THIRTEEN THOUSAND DOLLARS for a week is doing well. "So Long Letty" did it on the trip from San Francisco to Los Angeles. This show opens at the Colonial, Chicago, Feb. 13.

HORACE J. TAYLOR, who played at the Grand Opera House, Brooklyn, at the beginning of the season, opens, Jan. 24, at B. F. Keith's Bronx Theatre, in "Inside the Lines."

LADIES TAKE TO THE MEETING.

ORDER IN FINE WORKING ORDER.

For the first time in the history of the White Rats, women were allowed to take part in the deliberations at an executive session, under an amendment to the constitution which put the A. A. of A. on an equal footing with the W. R. A. U. of A.

After the initiations the women were admitted to the meeting room, and the Rats decided to stop smoking. Among those who voiced their opinions was Mrs. Fred Ness.

The various branches of the Rats to whom automony had been granted are officered as follows:

Chicago—Arthur Beauvais, president; Jack Davis, vice president; Charles Norman, recording secretary; Dan Roby, sergeant-at-arms; Will P. Conley, financial secretary and organizer, 411 Tacoma Building. Meetings Friday, 11.15 P. M., at the Grand Pacific Hotel.

Boston—Thomas Kennette, president; John Bohan, vice president; Al. Coleman, recording secretary; Barney Flynn, sergeant-at-arms; Geoffrey L. Whalen, financial secretary and organizer, 685 Washington Street. Meetings, Friday, 11.15 P. M., Commercial Hall, 694 Washington Street.

St. Louis—Willis Hall, president; C. Frederick Hiestand, vice president; Jerry H. Herzell, recording secretary; George W. Stearjeant, financial secretary and organizer, 604 Carleton Building. Meetings, Thursday at 11.30 P. M., T. M. A. lodge room, 16 South Sixth Street.

San Francisco—Barry Conners, chief deputy organizer; address, Continental Hotel.

Winnipeg Branch—H. Hayes, financial secretary and organizer, St. Charles Hotel. Meetings, Thursday night.

Cycle Racing Men's Union of Newark, N. J., Branch No. 14—Alfred Goulet, president; Peter Drobach, secretary, 227 West Forty-sixth Street, New York City.

The constitutional amendments were adopted in short order. Balloting on memberships has been abolished. A membership committee will pass on the eligibility of every applicant, who will have to show that he has been on the stage for at least twelve months.

The board of directors are given power to raise the entrance fee without notice to any amount up to $100.

The governing body of the international organization in future is to include a president, vice president, a secretary-treasurer, who shall be the international executive officer, bonded at $15,000, and twenty-one members elected by the White Rats Union at large, twenty-four in all to constitute the international board.

The resolution was passed that the funds of the White Rats Actors Union shall not be used for the support of the White Rats' clubhouse, nor for any other purpose than the protection of its members, and the reserve fund is to be invested only in securities as prescribed for under the banking laws of the State of New York.

The annual ball of the White Rats is announced for Thursday, March 16, at the New Amsterdam Opera House.

DON'T WANT VAUDEVILLE SHOWS.

Fearing that it might corrupt the morals of the young men of its village, Ridgewood, N. J., has, for good and all, barred vaudeville.

They claim that twenty-five and thirty cent variety is low and vulgar.

As Ridgewood has a population of some thousand people, vaudeville still has a chance.

THE WHITE RATS' BALL.

The ball committees had a meeting Monday afternoon. The ladies' committee is getting particularly busy, and a banner event is looked forward to.

GREELEY LOSES CASE.

The Greeley Square Theatre, of Loew's, at Thirtieth Street and Sixth Avenue, represented in court by "Joe" Block, its manager, lost a case that has been pending since a year ago this month, when a jury awarded $500 consolation money to Fred Johnson (colored), who claimed he had been refused admittance to the Greeley in January, 1915.

Mr. Block, defendant, claimed that the party was not refused, but ushered to a balcony seat by Block, himself. Dissatisfied upstairs, Johnson, who said he had visited the house to catch the act of Dora Deane and her Phantoms, left the theatre and later brought suit against Marcus Loew.

NAT WILLS CAN'T PAY.

Nat Wills made application in the Supreme Court, in New York, last week, to have the alimony paid to his former wife, La Belle Titcomb, reduced from $125 to $100, claiming that he is unable to meet the requirements of the Court on account of a greatly reduced salary.

Wills is now filling an engagement at the Hippodrome, but says he would rather open an engagement in Ludlow Street.

INSPECTING HOUSES.

Fred G. Nixon-Nirdinger is on a tour of his theatrical interests in Pennsylvania, Ohio and West Virginia.

BILLIE GOFF IN VAUDEVILLE.

Billie Goff will shortly present a new act in vaudeville, written by a well known author, assisted by three people, with original songs.

SWITCHED BOOKINGS.

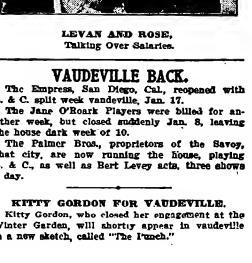
The Central Square, in Lynn, Mass., heretofore booked by the Mardo office, will, on Jan. 31, switch over to the U. B. O. bookings.

NEW VAUDEVILLE HOUSE FOR UPPER BROADWAY.

Plans were filed last week by a corporation of business and theatrical men for the construction of a new vaudeville theatre, with a seating capacity of 2,500.

The location is an ideal one, being at Broadway and One Hundred and Forty-fifth Street, almost directly opposite H. F. Moss' Hamilton Theatre.

Work will be started this Spring.



LEVAN AND ROSE,
Talking Over Salaries.

VAUDEVILLE BACK.

The Empress, San Diego, Cal., reopened with S. & C. split week vaudeville, Jan. 17.

The Jane O'Roark Players were billed for another week, but closed suddenly Jan. 8, leaving the house dark week of 10.

The Palmer Bros., proprietors of the Savoy, that city, are now running the house, playing S. & C., as well as Bert Levey acts, three shows a day.

KITTY GORDON FOR VAUDEVILLE.

Kitty Gordon, who closed her engagement at the Winter Garden, will shortly appear in vaudeville in a new sketch, called "The Punch."

KEEPING UP WITH THE PACE.

That's what everyone connected with the Broadway Music Corporation is doing. Will Von Tilzer, president of this "forging to the front" concern, is setting the pace, and from the stock boy up to the boss, they are all working to beat the record the house made during 1915. Everyone who reads these columns knows the record the Broadway Music Corporation has to its credit, and it is quite unnecessary for us to enumerate the number of big hits they published during the past year, but like the busy bee, they are continually buzzing around and picking out the best there is to offer to the profession.

Albert Von Tilzer and Chas. McCarron, two of Broadway's star writers, have just finished a new song, entitled "When You're Dancing the Old Fashioned Waltz," that we believe is going to set a new pace that will be hard to keep up with. It is such a brand new idea that we are reluctant in trying to give a description of the song. If you can picture a number that is classy enough for a Geraldine Farrar, lively enough for an Eva Tanguay, syncopated enough for a May Irwin, easy enough for anyone to sing, and with originality enough to satisfy the most fastidious performer, then you have a pretty fair conception of "When You're Dancing the Old Fashioned Waltz." It is, in fact, one of those old fashioned songs that we loved to hear years ago, with all the old fashioned ideas replaced with twentieth century lyrics and melodies.

"When You're Dancing the Old Fashioned Waltz" will go down in musical history as the pioneer of a new idea in popular song writing, and the Broadway Music Corporation can chalk down another hit to its credit that it may well be proud of.

THEY PROVE IT BY "THE CLIPPER."

Dell Chain, reunited with his partner, Nick Hufford, files this with us:

"Warren and Templeton open at the Royal, New York, next week (Jan. 24). Templeton is using my song, 'My Jennie Dear' (with burlesque slides). This is my own original material, and just before I left New York last Summer I registered, at THE CLIPPER'S REGISTRY BUREAU, my act, 'By Request,' along with the song 'My Jennie, Dear.'

"I also have a copyright of song and material, and wrote to Mr. Murdock, who informs me that Templeton has a copyright of the song.

"There is evidently a mistake somewhere, as we both could not hold copyright to the same material."

The act and song was registered in THE CLIPPER Registry Bureau July 17, 1915.—*Editor.*

BANKS WINTER IN VAUDEVILLE.

Joe Norcross, formerly in vaudeville with the late Sam Holdsworth, has a new partner in Banks Winter. The new combination "broke in" at the Academy, Chicago, last week.

A FLYER.

Sam Sidman is preparing to enter vaudeville with a sketch written by Michael L. Landman.

SUNDAY LAW AGAIN.

John Lower, manager of the Bedford Theatre, in Brooklyn, was arraigned in the Flatbush Court, last Wednesday, Jan. 19, charged with presenting shows on Sunday in which there were costumes and a change of scenery used.

He was held on $100 for the Court of Special Sessions.

TO TRY VAUDEVILLE.

The syndicate of Milford, Mass., men who own the Ideal Block and Theatre are considering installing vaudeville into their theatre, continuing to run pictures between the acts.

A twenty-five foot deep stage is proposed, and the dressing rooms built in the basement of the house. The Ideal now seats seven hundred, and will not be increased.

MARCUS LOEW RENEWS LEASE OF NEWARK THEATRE.

All rumors were set at rest last week as to Marcus Loew giving up his house in Newark, which bears his name, when he renewed his lease for a term of years.

Since Loew invaded Newark he has set a standard that has made his competitors keep on a lively move.

Eugene Mayer will be his representative in this town.

TREMONT THEATRE BURNED.

HEAVY LOSS TO SCENERY AND COSTUMES OF SHOW AS WELL AS TO BUILDING.

BOSTON, Jan. 24.—The Tremont Theatre, the oldest playhouse in the city at present presenting dramatic productions, was the scene of a disastrous fire yesterday, which swept through the stage and the front of the auditorium.

Nothing between the back wall of the stage and the first balcony escaped the flames. The scenery, properties and costumes of the "Daddy Long Legs" Co., of which Henry Miller and Ruth Chatterton are co-stars, were entirely destroyed, the loss being placed at $25,000.

Manager John B. Schoeffel, of the Tremont, said he would be obliged to close the house for several months, as all of the burned portion would have to be entirely re-built. The loss to the theatre is $50,000.

The house was remodeled and re-constructed about a year ago.

CLOSES AND SUED.

The Jane O'Roark Players, though booked for another week, in "Grubstake," at the Empress, San Diego, Cal., closed without previous notice, Jan. 8.

The house was dark 10-16, reopening 17, with S. & C.-Levey vaudeville.

Following the closing of the company, Austin Adams began suit in Justice Keating's Court against Jane O'Roark and A. L. Leonard to recover $635, on a claim for royalty to himself, and on assigned claims for the actors who appeared in his play, "Grubstakes," produced at the Empress Theatre, week of 2.

EATON STOCK IN MILWAUKEE.

The Empress Theatre, in Milwaukee, changed its policy, Sunday, Jan. 23, when the Odile Eaton Stock Co. began an unlimited engagement there, with "Under Sealed Orders" as its initial offering.

HAMMERSTEIN AND MISS ROWLAND PART.

Owing to a disagreement between Manager Arthur Hammerstein and Adele Rowland, the latter has accepted her two weeks' notice, and will leave the cast of "Katinka" at the expiration of that time.

FEINBERG'S CONCERTS.

Patter has been coming down town every week about the class of shows put on at Miner's, in the Bronx, every Sunday until it has become a common thing in Abe Feinberg's office in the Putnam Building, to hear "Well, Whatcher got at Miner's Sunday, Abe?"

Feinberg has been presenting fifteen acts at this house on Sunday concerts every week to tremendous business and the recent one of eighteen turns as an anniversary bill, found Miner's house entirely too small to accommodate the crowds that it drew.

HAD TO CANCEL.

Owing to the sudden and serious illness of Millie Rogers, of Rogers and Wood, "The Buster Brown Girls," had to draw out of the bill at Towers Theatre, Camden, N. J., after the matinee show, Jan. 19.

Miss Rogers was taken to Philadelphia for treatment, and the Baltimore date for the last half of the week was canceled.

The act resumed work this week, routed Baltimore and Washington.

DOROTHY MEUTHER IN NEW ACT,

Dorothy Meuther, called "Vaudeville's Daintiest Dainty Maid," is appearing on the bill at the Bushwick Theatre, Brooklyn, this week, in an entirely new and original singing offering.

TWENTY-THIRD HAS "BIRTH."

James Mullen, manager of Proctor's Twenty-third Street Theatre, had his hands full getting the house ready for the week of "The Birth of a Nation" pictures, that began a seven days' engagement there Jan. 24, at fifty cents to a dollar prices.

A twenty-one piece orchestra and the operator's booth made it necessary to rip out thirty or more chairs on the orchestra floor.

Mr. Mullen has been handling the "pictures only" policy in great style for Proctor's downtown house since vaudeville went out as a continuous attraction, though seven and eight variety acts continue to be put on as Sunday concerts, and to big business.

BASEBALLING AT PALACE.

Arthur Blondell, of the United Offices, is already buzzing as bit now and then about organizing the U. B. O.'s baseball team for 1916.

The well known booker won a new place as a manager and magnate de luxe last Summer in his handling of the United nine in conjunction with Harry Weber.

It is said a challege was sent down to the Shesby office as early as last Monday.

QUAID DEVELOPS THEM.

It looks very much as though Proctor's Fifth Avenue Theatre is a developing plant for managers, etc., with Manager Billy Quaid as chief supervisor.

Many of Mr. Quaid's assistants, secretaries, superintendents, etc., have gone on to better positions from berths at the Fifth, in the past two years, the latest being William D. Waldron, who has been acting as assistant manager of the house. Mr. Waldron has been chosen to go up to Yonkers to become manager of the new theatre there, and is succeeded at the Fifth by Edward Lewis.

ALL GIRL SHOW.

An "all girl" bill is presented at Keith's, Lowell, Mass., this week. It holds Lesle Flynn and her Minstrel Maids, Marie Fitzgibbons, the Romanos, Margaret Braun and company, Carmen Brcell, and Alice De Garmo.

TO HAVE VAUDEVILLE.

The Lyric Theatre, Hot Springs, Ark., a former picture house, that has been closed for several weeks, will open with vaudeville about Feb. 1.

ATKINSON IN VAUDEVILLE.

Charles F. Atkinson will make his debut in vaudeville at the Bowdoin Square, Jan. 31. Mr. Atkinson built the Bowdoin Square many years ago, and made that house one of the best in Boston. He has also been identified with many theatrical productions, notably "Quincy Adams Sawyer."

A $50 CUT.

When they were notified that fifty dollars had been cut from their salary, Jean De Lisle and Teddie Dupont (sister act), refused to continue singing at the short figures.

A REVEREND ON STAGE.

The U. B. O. has booked the Rev. Frank Gorman of Portland, Ore., for their circuit.

TWENTY-FIVE YEARS AGO.

WM. MONNIS was with the Chas. Frohman Stock, H. C. MINER, J. K. Emmett Jr., W. H. Morton, W. A. Brady, W. W. Randall and Jas. B. Dickson formed the National Amusement Exchange.

P. F. NASH and MILTON ABORN were favorably mentioned in THE CLIPPER as assisting E. F. Albee at the Bijou, Philadelphia, as press agent and leading comedian, respectively.

JIM CORBETT and PROF. JOHN DONALDSON gave boxing exhibitions at the Eighth Street Theatre, New York.

MONNOS and RICE announced dissolution of their partnership.

PAULINE POMERANZ, Frank Dohm's pretty secretary, announced her engagement on Jan. 17. The diamond ring she wears has materially reduced Frank's electric light bill.

THE Inter-State Amuse. Co.'s musical comedy tabloid, "The 1916 Broadway Girls," is playing the towns in Western Pennsylvania. The cast includes: Lucy Daly, Madeline De Voe, Cy Young, Joe McGrath, comedian; Milt Goldberg, pianist; Clarence Le Roy, manager.

STEPHENS, BORDEAU and BENNETT are garnering much success with their conversational melodramatic skit, "A Boy from Home," over the Proctor time. The act recently finished the Poli time, and is now bound to Dixieland for several weeks, booked by Wm. F. Hennessy, of the U. B. O. office.

"OHIO LADY" PRODUCED.

COLUMBUS, Jan. 24.—At the Hartman Theatre to-night, Klaw & Erlanger and George C. Tyler presented "The Ohio Lady," a comedy in four acts by Booth Tarkington and Julian Street, for the first time on any stage. The company includes: Evelyn Fyle, George F. Abbott, Everett Butterfield, Nellie McHenry, Grace Filkins, John Flood, Leslie Ryecroft, Martin L. Alsop, Eugene O'Brien, Mary Nash, Ethel Intropidi, and Howard Kyle.

The house was packed and the play has every earmark of success.

MISS LOWELL'S HOME BURNED.

Helen Lowell's Summer home at East Northport, L. I., was destroyed by fire night of Jan. 21. All that was saved were two parrots, which were taken out by the cow-taker.

FEIST'S BOSTON OFFICE.

On account of the Tremont Theatre fire, in Boston, last week, the Feist offices in that city are now located at 181 Tremont Street, just a few doors from their old offices in the Tremont Theatre Building.

MRS. BLOCK ILL.

Mrs. M. Block, wife of "Joe" Block, manager of Loew's Greeley Square Theatre, is ill with scarlet fever, at the home of her parents, in Buffalo, N. Y., where she went visiting.

Mr. Block's last letter said that the wife was on the road to recovery.

25 MINUTES FOR FILMS.

Alvin Green may be a rube on the stage, but he has an idea of time a movie house should show a film on the screen. His christian name is Walter W. Regan, a native of Boston. The Senate Bill, No. 49 introduced in the Massachusetts Legislature on petition of Mr. Regan and others, provides that no film or series of pictures shall run for more than twenty-five minutes, and that between each film or such series of films, some other form of amusement be furnished, to run not less than eight minutes.

RETURNS TO VAUDE.

Grace Van Studdford will make her "come back" to vaudeville the early part of February, at the Colonial Theatre.

DUMONT'S MINSTRELS.

Philadelphia, Week Jan. 22.

The last time I saw a minstrel show in Philadelphia was May 13, 1911, on the occasion of the final performance at the famous old Eleventh Street Opera House. Naturally I embraced the opportunity on my recent visit to Philly to see the boys at their new home at Ninth and Arch.

It is doubtful if Manager Frank Dumont has ever gotten together a more capable company, or given a more pleasing entertainment in recent years.

In Eddie Cassady, Charley Boyden, Will Lawrence, Alf. S. Gibson, Bennie Franklin, Tom Malone, "Happy" Nanity and Harry Patterson, he has a corps of comedians that are fully competent to generate laughs galore. Mr. Dumont's singing contingent is equally meritorious. Billy Frisch, Billy Sheldon, Fred Jarvis, George Bradley and Frank Morello warbled to the delight of a large audience.

In the olio Bennie Franklin got many laughs from his "rube" specialty. The Military Quartette pleased everybody. Eddie Cassady, incapacitated by illness, was supplanted by Will Lawrence, who scored heavily with a suffragette monologue.

The big feature of the show was the ancient song and dance, "Hi Jennie Johnson," finishing with the "trial dance," date of birth unknown. Modern minstrelsy offers nothing more entertaining than this act.

The performance concluded with "Have You Had the Grip?" written by Frank Dumont to make you forget it in case you had. There was no plot—except to make you laugh. It was capably performed by the company.

Frank Dumont graced the middle, "Dick" Lilly led the orchestra, and Business Manager Howard Evans gave us a royal greeting.

Edw. Le Roy Rice.

BIT BY LION.

Fred Delmar was accidentally bitten by his pet lion during a performance at the Busby Theatre, McAlester, Okla., Jan. 14, but not seriously.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Jan. 24.

With three new, vari-flavored shows sweeping in Chicago, the spoken stage threatens to give moving pictures the first real "run for their money" since the present season began.

David Warfield comes to Powers' to-night, in "Van Der Decken," an entirely new kind of vehicle for the famed star. In explaining its novelty, the management should take pains to announce that the attraction is "not a moving picture spectacle," as the bare announcement that Warfield is in town savors very much of pictures, inasmuch as most attractions advertised as containing stars of the better calibre proved to be movie representations.

At the Blackstone, William Gillette (who also appears to have escaped the influence of the camera) appears in flesh and blood, after two weeks' presentation of "Sherlock Holmes," with his other old standby, "Secret Service."

The Chicago Theatre is giving itself another chance to make good as the successor to the old American Music Hall, after four weeks of "Within the Loop," employing "Two Is Company," a foreign milled opera, from the pens of the writers of "Alma," "Adele" and "The Midnight Girl," for its purpose. The musical spectacle opened last night, backed by nice scenic settings and a fine cast.

Jan. 30—"Chin Chin," with Montgomery and Stone, will arrive at the Illinois.

Jan. 30—"Potash & Perlmutter" will come to the Olympic to stay two weeks.

Feb. 1—St. John Hankins' "The Charity That Began at Home" will be produced at the Little Theatre.

Feb. 7—"The Ohio Lady," a new comedy by Booth Tarkington and Julian Street, will be acted at the Blackstone.

POWERS' (Harry Powers, mgr.)—David Warfield in "Van Der Decken."

NATIONAL (J. P. Barrett, mgr.)—Week of 23, "Me, Him and I."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Young America," second week.

GARRICK (John J. Garrity, mgr.)—"Experience," fifth week.

CHICAGO (J. A. Reed, mgr.)—"Two Is Company," first week.

BLACKSTONE (Edwin Wapler, mgr.)—Wm. Gillette, in "Secret Service," first week.

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," twelfth week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld "Follies," ninth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," third week.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 23, Al. Reeves' Beauty Show.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 23, "Mutt and Jeff in College."

GAYETY (R. S. Schoenecker, mgr.)—Week of 23, Hello Paris.

L SALLE OPERA HOUSE (Harry Earl, mgr.)—Week of 23, "The Battle Cry of Peace."

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 23, The Tempters.

PALACE MUSIC HALL (Mort H. & Harry Singer, mgrs.)—Week of 24: Weber and Fields, Desiree Lubowska, Dugan and Raymond, Bronson and Baldwin, John and Winnie Hennings, Lewis and McCarthy, Ben Beyer and company, Marguerite Farrell and Tom Tom Boys.

MAJESTIC (F. C. Eberts, mgr.)—Week of 24: The New Fashion Show, with Emily Lea; Mason and Keeler, Odiva and seals, Ray Samuels, McKay and Ardine, Robert Emmet Keane, Erwin and Jane Connelly, Burns and Lynn, Alice Lyndon Doll and company, and Mary Campbell and Jane Shaw.

McVICKERS' (J. C. Burch, mgr.)—Week of 24: Edward Abeles, Harry Breen, Rawson and Claire, Kluting's animals, Viola Du Vall, Dow and Dow, Hendrie and Russel, Gene Muller Trio, and Three Bianos.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week of 24: "The Debutantes," the Six Serenaders, Hyman Adler and company, the Kilkenny Four, Chinko, Prince Lai Mon Kim, Seymour's trained dogs, Jessie Hayward and company, the Tokio Troupe, Lillian Sieger, the Puppets, and David Duggan.

COLUMBIA (Wm. Roche, mgr.)—Week of 23, Dave Marion's Show.

HAYMARKET (I. H. Herk, mgr.)—Week of 23, stock burlesque.

VICTORIA (H. C. Brolaski, mgr.)—Week of 23, "A Pair of Sixes."

CROWN (Edward Rowland Jr., mgr.)—Week of 23, "At the Old Cross Roads."

OLYMPIC (George C. Warren, mgr.)—"Twin Beds," sixth week.

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation," last week.

MAJESTIC MENACED BY FIRE.

JAN. 22.

The Majestic Theatre Building, Chicago's most beautiful and most representative "professional" edifice, which contains, besides the high class vaudeville theatre after which it was named, offices devoted to the interests of big theatrical enterprises, was threatened by fire last night.

The conflagration started on the fourteenth floor and gained headway alarmingly, but, partly because of the fireproof calibre of the building—partly because of rapid action on the part of the fire department—was speedily checked.

Fred C. Eberts, manager of the theatre, was confronted by the greatest "test of nerve" he has faced since taking charge last Spring. With a full house, attracted by the presence of Weber and Fields on the bill, and realizing that a panic would result in great loss to the Kohl & Castle interests, Eberts successfully implored the firemen to make no undue noise, and asked them to rely upon chemicals as much as possible. While the fire raged on the fourteenth floor, the firemen worked almost noiselessly, and nobody in the auditorium below suspected its presence.

It is a noteworthy fact that, though nine-tenths of the building is devoted to theatrical interests, the fire had its origin in an office unrelated to theatricals, for it started in the tailoring shop of Frank B. Kinstler & Co. Outside of a smoke odor that filled the corridors, the building appeared absolutely normal to-day, and the many tenants of the floors unaffected went about their usual tasks as though nothing had happened.

NEW LAUGHS.

Jack Weber has evolved a book of minstrel jokes, especially designed for the calloused individuals who believe there are "no new laughs under the sun." Weber lays claim, not only to new gags, but also to the very best selected old ones. Critics have found the book all that its hustling author claims it, and he is the proud possessor of a batch of correspondence praising it in no uncertain terms.

FIRE SCARE.

A slight fire at the Sherman Hotel, Chicago, caused considerable excitement along the Rialto last Wednesday at noon, but it was soon controlled by chemicals.

FOLLOW THE VAN.

Performers have a peculiar preference for vaudeville circuits that have widened their spheres of control, no matter what their contracts may affirm regarding the engagements extended by any one syndicate. Therefore, the moment they hear that a firm which has extended many dates in the past has lost territory to another, they flock to the offices of those supposed to be in power, in hopes of getting a speedy readjustment of bookings. Managers know this, and perhaps it is one reason why so many rumors are circulated regarding the acquisition of new houses. It's the old story of "Follow the van; good-bye, friends of yesterday, we're with the boys who are in right to-day."

WEBSTER LEAVES FOR EUROPE.

George H. Webster, of the Webster Booking Circuit, will brave submarines and battle fronts within a few weeks, as he intends to see a Berlin eye specialist, in order to seek advice regarding an operation for the recovery of his eyesight. His right eye is blind, but he believes German surgical skill will restore normal sight.

S. & C. STILL SOLID.

A rigorous denial of the wide spread report that the Western Vaudeville Managers Association secured control of houses booked by S. & C. factions in San Francisco and Portland, because of the activities of Harry Miller, since assuming charge of the new W. V. M. A. offices in San Francisco, was made by N. J. Kissick, of the Affiliated Booking Company, Chicago.

"While it is true that THE CLIPPER's report of the astounding W. V. M. A. achievements in our territory was not so far-fetched and untruthful as some appearing in a certain paper claiming to have exclusive entree when it comes to getting W. V. M. A. news," said Kissick decisively, "it is also a fact that the A. B. C. forces have such absolute control of the bookings formerly held by S. & C. in the sections mentioned, that the only way any other syndicate could break into the field would be by buying out the A. B. C. holdings—which are not for sale."

At this point Kissick showed a telegram from President Lincoln, of the A. B. C. forces, bearing a San Francisco, Jan. 18, date line, which stated that "Pop" Grauman (of the Empress, San Francisco) "has not bought Empress, Portland, at all, and has no theatre in that city; S. & C. hold a booking contract with the Empress, San Francisco."

Kissick firmly believes that the A. B. C. policy of six act road shows is the only sensible one for Far Western bookings, and that enough houses must be held by a circuit claiming to invade the Great West to obviate enormous jumps. "Instead of giving up houses," he said, "Lincoln's tour is resulting in the acquisition of many new ones." When asked about San Jose, he replied, "I deem San Jose about as important as Dixon, Ill."

It has been hinted that the reason for the W. V. M. A. invasion lay in the fact that Ben I. Fuller wanted more consecutive bookings for acts entering Australia—and that his trip to Chicago Christmas week was for the purpose of getting some assurance from the W. V. M. A. that the Far West would be invaded.

NEW HEADS FOR FOREST PARK.

The new Forest Park Amusement Co., whose incorporators are A. E. Winterroth, Forest Park, Ill.; Paul Heinze, Forest Park, Ill., and Thos. F. Graham, Chicago, Ill., is a $50,000 corporation, which has purchased the assets of the Forest Park Fair Grounds Amusement Co., former owners of the West Side Amusement Park. On Wednesday, May 17, the park will reopen its gates.

The new management intends to install new amusement devices. A garage will be constructed opposite the main entrance.

The North end of the park will be completely remodeled, where a picnic grove will be laid out, with dancing platform.

The directors of the company are: John Broderick, August Bunge Jr., Chas. C. Dorman, Edw. C. Hayman, Paul Heinze, Edw. J. Kelly, Wm. B. Malcolm, Chas. H. Soelke and A. E. Winterroth.

The following are officers: John Broderick, president; Wm. B. Malcolm, vice president and treasurer; August Bunge Jr., secretary, Paul Heinze, manager.

GOOD OPENING.

Harry Spingold is congratulating himself upon the way Simmons and Simmons "cleaned up" when they opened at the Milda, last week. The act is now being awarded choice W. V. M. A. time.

BUTTERFIELD BACK.

W. S. Butterfield, of the Michigan U. B. O. Circuit, returned to Chicago last week, and plunged into an endless batch of work. Though some Michigan houses have lost money, business, as a whole, is at such high tide that, with the new theatres recently constructed offering some of the best acts obtainable, Butterfield anticipates the biggest season in the circuit's history.

CIRCUS AND VAUDEVILLE.

Sanger and Sterling, well known for their work as clowns in circus arenas, are playing local vaudeville time. Their dog prize fight is proving a big feaure of the act. They expect to rejoin a circus troupe when the season opens.

WOODS TO BE LONDON MANAGER.

WILL NOT DISPOSE OF ENGLISH RIGHTS TO HIS PRODUCTIONS.

AMERICA WILL BE SOURCE OF PLAYS FOR ENGLAND FOR SOME TIME TO COME.

A. H. Woods intends to become an international manager. He has reached this decision partly because so many of his New York hits have been successes in London, and partly because he believes that for some time to come England will be obliged to look to America as its principal source of plays. For this reason he will hold tight to all the foreign rights of his own productions and, incidentally, he will reach out for the English rights of productions other than his own.

B. OBERMAYER A SUICIDE.

(Special Cable to THE CLIPPER.)

The confirmation of the suicide of B. Obermayer, the agent, was received in a cable last week by us, from our foreign representative.

It stated that be committed suicide by cutting both his wrists, in the Ring Hotel, Munich, Germany, and was buried Dec. 20.

No reason is stated, except that he has been under suspicion by the German authorities for some time.

Obermayer was best known in this country as the first man to import English girl acts, bringing over the Eight English Rosebuds some ten years ago. He had also done quite some booking for the burlesque shows, supplying them with many English chorus girls.

Over sixty thousand marks was found in his room. He was a bachelor, and had many friends on both sides of the ocean.

"JOYLAND" FOR AMERICA.

LONDON, Jan. 22 *(Special to* THE CLIPPER.)—The success of the new Hippodrome Revue, "Joyland," has been so pronounced that Albert De Courville has already sent his director to New York to make arrangements for an early production in the States.

De Conrville hopes to secure the Century Opera House for this ventare.

BUTT APPOINTS NEW MANAGER.

Joseph Wilson has been appointed manager of the Albambra Theatre, in Glasgow.

He was recently manager of the Playhouse, in London.

DUPREZ TO RETURN.

Fred Duprez will return to America this Spring and begin a tour of the Pantages time.

MANAGER QUICKLY ACQUITTED.

Dr. A. W. Bender, manager of the Bender Theatre, Utica, N. Y., was quickly acquitted, Jan. 19, when the jury, after being out nineteen minutes, returned a verdict of "not guilty."

Manager Bender had been indicted for showing an alleged indecent motion picture at his theatre, said picture being "Damaged Goods," and his acquital was a vindication of both manager and picture.

REMAINS WITH "WITHIN THE LOOP."

Irene Franklin will remain with "Within the Loop" until her new play, "The Melting of Molly" is ready for rehearsals. "The Melting of Molly" is based upon Marian Davis' story of the fat girl who made herself thin for the sake of an old lover, only to have him return after three years weighing more than three hundred pounds.

GEORGE LE GUERE INJURED.

George Le Guere, playing with Metro Company, at Jacksonville, Fla., was painfully but not seriously injured in a mob scene here on Jan. 22. Four hundred supers were used in a run on the bank, and Le Gaere was injured in breaking through the mob.

LONDON, Saturday.—Henry James, American author, who took the oath of allegiance as a British subject last year, has been seriously ill for several months, and his physicians state that his condition is not improving.

JIMMY BRITT is on the Moss & Stoll tour in England.

FLEMINGTON OPERA HOUSE OPENS.

The Opera House at Flemington, N. J., was opened Jan. 15, with pictures, playing to capacity business. Considerable alterations were made, new scenery added and the picture equipment enlarged by the addition of two new Power 6A machines.

The policy of the theatre will continue as during the past, playing road attractions, with pictures on off nights. The house will be booked through the F. L. Ferguson Theatrical Enterprises, Inc., of New York City, who have taken the lease and are, at the present time, owners and managers of a circuit of theatres in New York State.

The house crew includes the following: A. A. Taylor, local manager; D. J. Dolan, treasurer; Harry Summers, electrician; Herman Doll, musical director; Al. Tompkins, stage manager.

ANGLIN—FAVERSHAM.

Following the announcement of the retirement of E. H. Sotbern and Julia Marlowe, the statement that Wm. Faversham and Margaret Anglin will combine forces, beginning on April 23 (the three hundredth anniversary of the death of Shapespeare), on which date they will be seen in Chicago, in a spectacular production of "Romeo and Juliet," to be followed by a Shapespearean repertoire.

It is the intention of Miss Anglin and Mr. Faversham to appear next Fall in a modern play, but each Spring they will give a nine weeks' season of Shakespearean repertoire, beginning the middle of March. With the exception of this Spring they will begin their season annually in New York.

The combination of these two players ensures worthy productions of Shakespeare's plays. Both have proved themselves to be Shakespearean readers of more than ordinary merit. New Yorkers have seen Miss Anglin as Viola, Rosalind, Katherine, and Ophelia, and have approved of her work in each.

Mr. Faversham has shown us a fine production of "Julius Cæsar." He has given us a most creditable Iago, and as a member of Charles Frohman's Empire Stock Co. he played Romeo to Maude Adams' Juliet.

RIALTO WINS.

The beautiful photoplay house recently opened by H. M. Newsome, on Third Avenue, Birmingham, Ala., was named the Rialto, after a contest in which more than a thousand people took part.

Mr. Newsome is also the proprietor of the Amuse-U and Trianon Theatres, in Birmingham.

TOUR FOR KID ORCHESTRA.

The San Diego Conservatory Orchestra, composed of children of San Diego, Cal., under the direction of Chesley Mills, gave a fine concert at the U. S. Grant ballroom there Jan. 14, to a large audience. An excellent program was thoroughly enjoyed, and Master Freddie Olson, who directed some numbers and rendered violin solos, received much applause for his good work.

Mr. Mills plans to take the organization on a tour during the Summer months.

CAIRNS ILL.

W. L. Cairns, of the Cairns Bros, underwent a serious operation at the New Macon County Hospital, in Decatur, Ill., recently, and is doing nicely.

Owing to his illness the show will not open its house season the latter part of January, but wait until the tenting season begins, about May 1.

CHARGED WITH ACTRESS' MURDER.

Louis Blanchette was arraigned in the Criminal Court, Cleveland, O., on Saturday, Jan. 22, charged with first degree murder of Dolores Evans, an actress, in a hotel in that city two weeks ago. He pleaded not guilty.

HALF TONE ILLUSTRATIONS.

Cuts can be inserted in reading pages.

Single Column..........................$10

Double Column..........................$25

CHICAGO HARMONY NOTES.

CAMPAIGNS STARTED.

Most of the publishers have their new season's plans all laid out and are now driving home their big campaigns of popularization. Songs that made good in lead sheet form, after a good tryout, are being adorned with elaborate title pages. Publicity stunts galore are being worked. Counter songs that showed themselves superior to the average run are being plugged for big hits. Already, songs that seemed new and strange a fortnight ago are being whistled on the streets. In a short time those with Marathon stamina will outstrip their opponents and enoy the confidence and prosperity that always accompanies hits.

RE-UNITED.

As soon as Charley Pierce, Western manager for Shapiro, Bernstein & Co., learned that Frank Mageni, the silver voiced plugger, was released from the Leo Feist Chicago pay roll, last week, he grabbed him up, "for old times' sake." The sentiment lies in the fact that the duo worked together three years ago, when Shapiro-Bernstein put over their biggest hit, "Trail of the Lonesome Pine." Charley is confident that "What a Wonderful Mother You'd Be" will prove even bigger than the phenomenal hit of three seasons ago—and knows no better man to assist him in "making" it in the West than Frank.

A NOVEL STUNT.

Arthur N. Green has evolved something new. He calls himself a "music broker," acting as go-between for writers and performers, on a percentage basis. A large staff of local lyricists supply him with manuscripts, which he shows to headliners. The minute something is reached that pleases, "bingo!" a deal is closed and little Arthur comes in for his percentage. Arthur claims the idea has taken hold speedily, his acquaintance with vaudeville performers tending to substantiate the claim. He makes his headquarters with the Rybak Publishing Co., in the Grand Opera House Building.

HERE IT IS.

Gus Kahn, staff lyricist for Remick's Chicago office, asked for a write-up last week, but we don't know what to say, unless it is to call attention to the fact that Gus and his recently acquired wife (*nee* Grace Le Boy) entertained Rocco Vocco and his not-quite-so-recently-acquired life partner, at the new Kahn home, in Winnemac Avenue, one night last week.

FORSTER AGGRESSIVE.

F. J. A. Forster's recent trip to New York has filled him with fighting vim, and he has returned, resolved to put over one or more of the songs he recently issued. He has engaged a big boosting force, including Dave Allen (who also writes), Eddie Savage (the St. Louis wonder) and Frankie Stein (well known in local music centres as an A1 pianist). With everybody doing their beat there is reason to believe things will soon get started in the right direction.

RAGTIME IN TRENCHES.

The newspapers have devoted much space to stories relating to ragtime in the trenches, at the fighting front of the European War. But Roger Graham, of Craig & Company, has more tangible evidence than mere hearsay. For he just received a letter from Harry Lewis, R. A. M. C., "England's Boy Comedian," explaining the good action he's getting with the firm's new songs—and advancing the addresses of battle bandmasters. Lewis wants exclusive European singing rights to several numbers embraced in the Craig catalogue.

GETS THE ACTS.

Al. Bellin, of Witmark's Chicago organization, is especially adapted for landing acts, as he is energetic enough to look them up, able to play for them—and sings sufficiently well to demonstrate any kind of a song. This combination is a hard one to beat, which is one reason why Manager Tom Quigley reports more acts landed recently than ever before in the history of the house.

STRAIGHT'S NEW ONES.

Perhaps the fact that his old side-kicker, Gene Green, went over big at the Wilson, last week, was the reason for Charley Straight's renewed good work in the composing line. But, whatever the reason, it is a fact that J. H. Remick & Co. are on the eve of releasing some new ones from Charley's pen, in the instrumental line, that look like winners. Since Charley became chief instrumental writer of the Chicago office, a few weeks ago, he has contributed several big sellers. *Casper.*

PALACE.

(ELMER F. ROGERS, MGR.)

You can't get away from it, the Palace is certainly showing the programs that are bringing in the crowds.

Monday night's performance was attended by an almost capacity audience.

McIntyre and Heath were the feature, and well they should be. If there is a comedy team in vaudeville that can get as many laughs as they do in their twenty-five minutes time, the writer has never been able to find them. For this engagement they are giving "The Georgia Minstrels," and the selection seemed just right, as the audience just hollered their "heads off."

Time has not worn out the welcome and the reception accorded them lasted fully a half minute.

Wilbur Mack and Nella Walker and company, in a new act, called "A Pair of Tickets," have studied the vaudeville theatregoer, and in consequence have an act that is away from the beaten path. They scored heavily at the Monday night show. (See New Acts.)

Henri de Vries, presenting "A Case of Arson," in which he portrays seven separate and distinct characters, also proved a big feature. Although the sketch is not new, they seemed to like it here. De Vries gave his usual artistic performance, assisted by W. Yearece and J. Morton.

Will Morrissey and Dolly Hackett, with a rather clever comedy idea seemed to have struck upon something original that vaudeville has been longing for, and while the program doesn't state what they call it, it goes over big. Morrissey is one of those natural comedians that you like from the start, and even if Miss Hackett doesn't do much more than look pretty, you hate to see her leave the stage. Morrissey and Hackett are here to stay, vaudeville needs novelties such as they are showing. Their motion picture finish is a scream, and went over big.

Joe Cook, who gives a vandeville show all by himself, opened the intermission, but this position just suited him. Joe can do almost anything, from acting to juggling five clubs at one time.

"The New Producer," a grand opera cocktail, with Bertram Peacock, Blanche Morrison and Henry Antrim and company of ten chorus people lost a lot of time rehearsing what they evidently thought was a new and capital idea for vaudeville. It has very little to recommend it but the singing. What talking is to be done is said by Peacock, who, through his nervousness, almost "crabbed" the act. He has a capital baritone voice, bot is poor on reading lines. Blanche Morrison displayed a remarkable high soprano voice to good advantage. Henry Antrim, the tenor, harmonized beautifully.

Florence Hordemon, formerly soloist with Sousa's Band, is making her debut in vandeville, and if the reception accorded her Monday night can be accepted, then she is a good vaudeville attraction. (See New Acts.)

Merian's Swiss Canine Actors, in a humorous little playlet, called "The Territorials Quartered," opened, and the time spent in training the dogs was rewarded by a solid hit. The dogs go through their little play without a slip, and at times appear almost human. It is easily one of the best acts of its kind seen at the Palace in some time.

Jack.

COLONIAL.

(ALFRED DARLING, MGR.)

Herbert's Loop the Loop Dogs opened.

Dunbar's Old Time Darkles, a male singing quartette of dusky warblers, including a basso profundo who possesses an exceptional voice, livened things up in the number two spot. (See New Acts.)

Noel Travers and Irene Donglos, presenting "Meadow Brook Lane," a new sketch by Edgar Allen Woolf, followed the singing darkies and fared nicely. The act pleased the Colonial audience immensely, the wonderfully realistic cottage set creating a strong impression all by itself which helped the sketch materially. (See New Acts.)

Harry Tighe has at last secured a suitable partner in the person of a cute little girl named Sylvia Jason. The big felow had a bad cold Monday evening, bnt monaged to kid his way through in great shape. The turn was one of the hits of the bill. (See New Acts).

The W. Horelik Ensemble is a dancing act starting as a pantomime quite unnecessarily.

As soon as the partomimic nonsense, which includes a pistol shot, and which might mean anything from high tragedy to low comedy, is gotten over, the Horelik dancers go into a routine of whirlwind stepping. The dancing, mostly of the Russian folk type, is of the very best sort. There are two excellent dancers in the line-up, th chap with the long hair, who pirouettes like a top, and a lively little girl, whose toes twinkle merrily every minute she is on the stage.

The Gypsy setting and costumes furnish the touch of novelty needed to get away from the old Russian troupe formation. Closing the intermission the Horelik act went like a house-a-fire.

Morton and Moore, clad immaculately in dress suits, offered an amusing hodge-podge of dancing, ground tumbling, travesty bits and singing, not to mention a little whistling. Jim Morton is certainly a hard working comedian and deserves every bit of success that he has attained. Frank Moore makes a capital straight for the strennous comedy of the acrobatic and nimble footed Morton.

The boys are assisted in one of the several funny burlesque bits introduced in the act, by two girls of comely appearance.

Morton and Moore were on the stage a long while Monday night, but every minute of the stay was enjoyable. As a matter of fact it would be difficult to think of another male combination of exactly similar talents. The team can easily be placed in a class by themselves.

Mercedes created the usual discussion as to how it is done. The act is a wonder in its way. There have been numberless mind reading acts in vaudeville from time immemorial, but the "thought transference" idea as Mercedes handles it tops them all overwhelmingly.

The first thing that strikes the spectator in considering this act is that apparently no signals are used. Another interesting sidelight is the class of selections the pianiste is called on to play.

It's a regular act and a genuine vandeville novelty which comes as near to being a sure-fire attraction as anything played hereabouts in years.

An asset which Belle Blanche may well be proud of is her own natural soprano voice of fine quality Jack Norworth, Eva Tanguay, Trentini, and other theatrical stars. She was a huge hit, and received th hall mark of approval in the way of a peculiar type of aplause only given supreme favorites at this theatre.

An asset which Belle Blanche may well be proud of is her own natural soprano voice of fine quality and wide range. The ball game encore, in which she impersonates Jimmy Powers, Geo. Munroe, Ethel Barrymore, Sam Bernard and Ralph Herz perfectly, and strange to say Frank Tinney very badly, received an applause appreciation fully in accord with its high entertaining values.

Ameta, in the very hard closing spot, put on three dances, before a mirror arrangement, including the fire dance, which gained her fame several years ago. The light effects in this dance are startling. Topical pictures closed a very good show.

Hes.

PROSPECT, BKLN.

(WM. MASAUD, MGR.)

Wm. Ferry, the "Frog Man" contortionist, opened and scored strongly. He does his work in an artistic manner and some of his postures caused mirth.

White and Clayton, two young men in evening clothes, have a pleasing dancing specialty, but are hurting their offering by using the "tan" make-ups. There is really no reason for the "tan," as both are possessed of pleasing appearance and nimble limbs, and if anything the "make-up" detracts from their respective personalities.

Julia Blanc and company offered a sketch entitled "Mammy Lou," written by John B. Hymer, which possesses possibilities, but in its present condition appears weak owing principally to its members overdrawing their characters.

Romer and Mitchell (New Acts) contributed fifteen minutes of kidding relative to each other's avoirdupois.

Dorothy Toye, in a matter of fact manner, strolled on and had the audience with her immediately. The difference between minor and major vaudeville material was at once made apparent by Miss Toye. She sang in both soprano and tenor voice and cleaned up, using good judgment by leaving the audience applauding for an encore.

Capt. Gruber and Mlle. Adelino, in a spectacular act, which served to introduce an elephant, a horse, pony and dog, followed Dorothy Toye, and put over a real hit. The animals are all splendid workers, and each went through its routine of tricks in a very intelligent manner. The setting of the act is pretty.

Palfrey, Hall and Brown opened after intermission, and through the efforts of the comedian and the dancing of the female member, made a fine impression. The comedian is genuinely funny and his dances on the unicycle were warmly applauded.

Bernard and Scarth do a dandy specialty entitled "The Tale of An Overcoat," which is replete with bright lines. Bernard is a funny chap and likeable, and at times his mannerisms remind one of Harry Fox. His partner, Florence Scarth, is a splendid foil.

"Skeets" Gallagher and Irene Martin, two refreshing youngsters, experienced no difficulty in following Bernard and Scarth. The girl's piece of business as a little girl with her doggie was delicately handled and not overdone. Gallagher is a light comedian who will develop.

Cressy and Dayne, in their sketch, "One Night Only," were the usual laughing hit, although the act seemed to run a trifle long.

Santley and Norton, in a Rathskeller turn, were on next to closing, and held down the difficult position with ease.

Norton caused much merriment by his "Fountain of Youth" song, and Santley sang "Broken Heart on Broadway" with perfect articulation and in pleasing tones.

Clyde Rinaldo's "La Graciosa," a spectacular posing act, closed the show, and held them in. The settings used in the opening are magnificent.

Frcl.

FIFTH AVENUE.

(WM. QUAID, MGR.)

Singing predominated the show at this house the first half of the week. The Carltons, an acrobatic turn, although billed, did not appear at the Monday matinee.

Another act replaced the Carltons at the night show. At two o'clock Monday afternoon there was only a fair sized audience on hand to give the pictures the once over, but by the time the vaudeville part of the program started nearly every seat in the balcony and orchestra was filled.

After a very monotonous series of badly photographed and so-called topical new pictures, displayed *via* the Selig-*Tribune* Weekly (Weakly would be more appropriate), Pasquale and Irene Mario opened with a routine of vocal selections.

Pasquale Mario, as his name would indicate, is an Italian. He has a well cultivated baritone voice of light timber, but sweet quality. Irene Mario is a pretty woman of the distinct brunette type. She sings fairly in a stridently shrill soprano, but makes up for vocal deficiencies by a pleasant manner of delivery and a classy way of wearing clothes. An excerpt from the opera of "Martha," well sung by the man, was a number the house enjoyed. "Araby" sent them off to an appreciative hand.

Lloyd and Britt followed with more singing, and a very badly arranged routine of talk, which may have been intended to be humorous. It wasn't funny, but it was awfully tiresome.

Both performers, while engaged in the conversational duel, stand directly over the footlights and seem to lack confidence in their ability to place the all too few snickers to be gotten out of the gab-fest.

The reason for the team's clumsy delivery of the aforesaid alleged comedy dialogue becomes apparent as soon as Lloyd starts to dance. He's a corking dancer, this boy, with an eccentric style all his own. Britt, too, atones for his part in the patter by putting over several songs in a sweet and well modulated tenor voice. The Scotch song, in kilts, by Britt should be dropped, however. He is away off on the dialect. The house liked the act and accorded them a couple of bends at the finish.

Geo. M. Fisher and company, in the "Potash & Perlmutter" style of comedy sketch, formerly played by Fisher and Green, were a solid hit. The act is well written, consistently funny and more than ordinarily legitimate for a vaudeville sketch of its nature. Fisher is a clever character comedian, and his unnamed partner a natural and unctuous delineator of the much abused comic stage Hebrew. The act got plenty of laughs from the beginning to the finish, but closed to little more than a ripple of applause. Geo. Fisher need not fear to play his act in any company. The more an audience pays to see it the better it will go.

"The Strange Adventures of Mary Page," the Essanay picture serial, an installment of which will appear every Monday for the next fifteen weeks, at the Fifth Avenue, pleased immensely.

Kathleen Clifford, billed as the headliner, did not fare nearly so well here as she did recently at the Colonial, singing precisely the same numbers with the identical costume changes, the little character comedienne just about passed. Every audience has its likes and dislikes, however, and Kathleen can point to her Colonial hit and make any comparison she so desires. The English Johnny impersonations are genuinely clever.

Allman and Dody (see New Acts) offered a routine of talk and songs that was liked.

Ethel Whiteside (see New Acts) presented a well costumed turn, consisting of eight clever entertainers. She carries a lot of scenery, and on the whole makes a pretentious showing with her latest offering.

Hcr.

HARLEM O. H.

(HARRY SWIFT, MGR.)

It would be folly to say that Harlem has not felt the effect of the Alhambra right around the corner, slicing its prices to the popular call last week, though it was noised around the lobby on Monday night (this week) that the box office showed "about the same" when the count was made up Sunday night.

Inside it was a cinch to see a difference in the business Monday evening. Not a big one, but evidence enough to show there was a slack-up at the booth outside from past performances. That, and even more was expected when it is considered the Alhambra has always been a big time vaudeville house, and the Harlemites couldn't resist making a change with such names as Belle Blanche and Morton and Moore blazing away in the lights in front of Harry Bailey's theatre last week. A week or so longer will tell the *material* effect on the Harlem. Manager Swift said his Monday matinee was as big as any he has had in weeks.

Bart McHugh's "On the School Playgrounds," and a new singing trio, are the Harlem's choice against Josie Heather and "Discontent," as the Alhambra's headliners.

The McHugh act has galloped the big time ground enough to hold its end up. The cast remains practically the same unless the change has been made among the girls. They appear to be the same lively seven, singing as well and working as hard as they ever did anywhere else. The same goes for the "Swedish" comedian in it, who had the Harlem crowd at his mercy for laughs Monday night, while the schoolmistress won them easily with her "baritoning" of "Mother" and a comic one for the marriage ceremony. The house came out of its seats with the shower of shoes on the head of the prospective groom.

Brandt, Schreiber and Hastings (New Acts) are a husky melody trio. They were in good voice Monday night, and being one of the few singing turns in the show, got all the value from their numbers.

Rawls and Von Kaufman, presenting about the same routine of act, featuring Rawl's black face comedy character, were finely treated. They should lay out a new offering and do away with the closing in one, and even the song, which is no value to the turn. Rawls would shine up funnier with brushed up material.

Tom Kuma, a Jap equilibrist, opened the show with a performance of wriggling through from one to four brass rings. His table and floor stunts, balancing a glass of water on his forehead while getting through the rings, appeared to hit his audience as his best. Kuma's turn is placed about right and on the time he's working.

Bruce Morgan and Betty, on around 8.40, were too early, "No. 2," to land as solid as their comedy talking, singing and dancing would undoubtedly have got them further down on the bill. Morgan is a clever soft shoe stepper besides having a stage presence that should have him working better time than he is and has been with Betty. The girl's gown, a purple velvet affair, did not have the class of the rose velvet cloak she took from over it: and she might adopt a more becoming arrangement of the hair, in the bargain. She's as good a feed for Bruce's old and newer gags, as she is playing a piano for his songs and dances.

The show was split, after a mediocre sketch called "The Lady Burglar" (New Acts), by a better Lubin-Reeves comedy reel than we've caught the former London music hall "drunk" on the screen in in several moons.

An "old standby" of a turn closed the show in the Keeley Brothers and company. The late Gus Keeley has been replaced by a comedian of no mean ability at either making fun or walloping the punching bags. Two girls are also assisting Art Keeley in the turn, and following the punch-

ing of bags by all four, a comic slapstick bout between the two boys sent the act off to a big laughing finish. *Tod.*

AMERICAN.

(CHAS. POSNAM, MGR.)

Thomas and Allen opened the show Monday afternoon, Jan. 24, with their singing and dancing act. (New Acts).

Norton and Allen found the going rather hard in number two position. (New Acts).

Cunningham and Clements offer dancing on the style of Adelaide and Hughes, carrying their own frame. The act is well staged, and the dancing some of the best seen at this house, the pinching being handled without any of the usual awkwardness. This turn should fit on most any bill.

Smith and Kaufman have little to do in the way of finishing their act. The talk and songs are well selected, and while the ballad seemed a bit too high, it was so well handled that this fault was unnoticed. Their last number affords them ample opportunity to work up the audience, and they take advantage of it.

Marie Hart, formerly of Marie and Billy Hart, is the real gloom chaser, and was justly the hit of the bill. (New Acts.)

Ben Mann, of Ben and Hazel Mann, owes the American a new drop; he put his hand through the steel drop while indulging in a bit of horseplay with his partner. The act, that of a nut and straight (girl), is in need of new material, and above all should cut the "Pretty Girl" hard joke. The ballad scores heavily, but the closing should be changed.

The headliner for the week is the late Paul Cruikenney's skit, "To Save One Girl." The musician of the lead was so poor that we could not understand a word of his conversation with the bishop. The sketch remains practically the same as when seen before, and lives on its reputation.

Ed. Dowling opens his act with a seemingly unintelligible remark of stage before his card is posted. The facts and remarks based to the audience should appeal to the cleverness of the part of his performance. His opening song should be changed to a bit more comedy reconstructed. The impersonation of George Beban, in "The Allen" is excellent, as is the closing, that of a poem recited in ten dialects, giving the views and arguments of the German-Italian, and so forth, dealing with the American, on the cause and effect of the present war, is a gem. Ed. Dowling has too clever a performance to use burlesque methods in his work, and we look forward to his discontinuance of this practice. A few changes will make his act, a hit at all times.

Gulnan and Newell closed the bill with their dancing and acrobatic turn. (New Acts).

Once Over.

PROSPECT.

Theo. Bawberg and company presented a slight-of-hand offering which impressed the audience favorably. The silhouettes furnished much amusement, and were rewarded with a big hand.

Arthur Madden danced himself into favor, his own style of dance, the author thinks, that he proved the dexterity of his feet, winning most applause.

Franklin Walters and company presented a sketch, entitled "Eve and the Man," which was a cleverly uninteresting, unamusing and senseless conglomeration of vulgar situations and jokes. The woman attempted dramatic acting and the man a drunk, but they's as far as they got.

Tate's "Pishing" was certainly a relief following the sketch and picture of "Graft." Plenty of laughs are provided, hearty, wholesome laughs, and the act was duly applauded.

Maud Ronnie and Joe Ward entertained with their skit "On the Boardwalk," and pleased.

De Renzo and La Due presented a deserving acrobatic act, and received applause for each of their stunts. *Emil.*

Noel Travers and Irene Douglas (Comedy Sketch.)

SPECIAL SET. 22 MIN., FULL STAGE.

Colonial.—Noel Travers and Irent Douglas, assisted by Sidney Taylor and Reynold Williams, are presenting a new light comedy sketch, by Edgar Allen Woolf, at the Colonial, this week.

The sketch carries a rather improbable story, even for comedy, and the players for the better part are lacking in ease and presence. Sidney Taylor, who plays the grocer's boy, for example, invariably shouts his lines at Travers, who is a fly salesman, and Travers is the best actor of the cast, but suffers from having to deliver a lot of foolish lines and indulge in much stagey "business."

Miss Douglass does not seem exactly at home in the role she assumes, and Reynold Williams, as a crabbed old rent collector, either through direction or intention, makes up for the part in awfully conventional manner. The best thing in the act is a beautiful cottage set, which looks like one of those model houses advertised in the magazines.

The sketch itself is of old fashioned construction, and the plot is a first cousin to the good old tried "I'll foreclose the mortgage, dam ye, unless I get the money by nightfall" style of drama popular forty years ago.

The set may put the act over, but it seems too bad that something worth while couldn't have been written around it. It's a pippin. *Hes.*

Wilbur Mack, Nella Walker & Co.

20 MIN., FULL STAGE.

Palace.—This clever pair, who have been in the habit of showing new things in the past in the way of filtration acts, have put together one that they showed for the first time at this house Monday that is the neatest singing, talking and dancing act seen on the boards in some time.

Both possess what is most essential for success on the stage, personality and appearance, adding much enjoyment to this already big asset.

While neither has any singing voice to speak of, the several songs introduced are rendered in such a sweet and clever way that you can't help liking them.

Their new idea is called "A Pair of Tickets," and while the author's name is not on the program, he has nothing to be ashamed of. There is hardly any plot to the little playlet, but just enough to hold interest and to make the audience think and look for what is going to happen next.

The couple meet in the ladies' parlor of a swell hotel, and the usual thing happens.

They have for assistant and a good feed, Albert Hodgey, who by the way, is a very capable piano player. A song called "At the Fountain of Youth," introduced by Mr. Mack, made a splendid comedy number. *Jack.*

Allman and Dody (Singing and Talking).

15 MIN., IN ONE.

Fifth Ave. (Jan. 24).—Allman and Dody are doing a fairly entertaining talking and singing act this week, at the Fifth Avenue, which could be improved greatly by securing a better line of comedy talk. The routine now in use, while well delivered by the team, is not particularly funny. This is a defect that should be easily remedied.

Dody appears as a "Wop," and is excellent so long as he sticks to the character and dialect.

The closing medley is not over strong, in addition to being rather out of character for the boys.

Allman has a tenor voice of surprisingly good quality. His rendition of one of the popular "Mother" songs brought a hasty applause response.

The singing of oath is one of the strong features of the act. Better and more suitable songs, and a new line of talk should put this act in the feature class, as Dody is a genuine character comedian, and Allman can vocalize with the best of 'em.

The Fifth Avenue bunch voted the act a hit Monday afternoon. Nevertheless it would be interesting to see what results could be attained if Allman and Dody were fitted with better comedy material and songs. *Hes.*

Dunbar's Old Time Darkies.

16 MIN., IN ONE, SPECIAL DROP.

Colonial (Jan. 24).—Dunbar's Old Time Darkies are a first rate singing four. All are real colored men, and all have good voices of genuine "cooney" tones.

There is a bass singer in the act who has a great set of pipes. He doesn't sing "Asleep in the Deep," so that's something to be thankful for, anyway.

On second at the Colonial Monday night, the act did very well.

The songs the turn uses are mostly of the campmeeting type.

Somebody went away back and yanked that good old standby of comedy quartetten, the steam calliope imitation, out of the dim past. The calliope thing is so old that it seems new. At any rate, the quartette does it in proper fashion.

A nicely painted drop is carried, and all things considered, the Old Time Darkies, who are not so very old in years, offer a harmonious sixteen minutes of somewhat different vocalization. *Hes.*

Florence Timponi.

11 MIN., IN ONE.

Loew's 7th Ave. (Jan. 20).—While unfortunate enough to hold down number two position, and inclined to show a little nervousness, Florence Timponi won her audience and could have offered an encore. Her opening number was fair, and the recitation of the second chorus of "Mother's Rosary" seemed a bit hurried. Her closing number, "Natan," was her best effort, and the laughs and applause spoke the approval of her audience. Her costumes are excellent, and she should soon prove a feature for the average house. *Once Over.*

NEW VAUDEVILLE ACTS

"The Lady Burglar" (Dr. Sketch).

19 MIN., INTERIOR.

Harlem O. H. (Jan. 24).—Nothing new in the line of theme does this dramatic sketch show, while none of the three characters in it are capably handled by the workers (two women and a man). The old idea of a deserted wife turning to be a female crook, jimmying her way into the home of the re-married man, now a well-to-do physician, who left her flat years before. It's Christmas Eve. He slips her a check for a thousand to keep mum. For the new wife's sake, and the need of the money "to care for a sick friend," she accepts—then told him she had secured a divorce from him, and the "sick friend" was her husband. But the author neglected that "Doc" could stop the cashing of the check at his bank. The man does best of the three. The woman appears to be doing something out of her line in the crook role, though she has very slack material to work with. An illuminated Christmas tree and the sentiment of Dec. 24, at midnight, helps it get "over" to some degree of success. *Tod.*

Ethel Whiteside and Company (Singing and Dancing).

25 MIN., ONE AND FULL STAGE. SPECIAL SCENERY.

Fifth Ave. (Jan. 24).—Ethel Whiteside and a clever company of eight juvenile entertainers are closing the show first half of this week at the Fifth Avenue.

The turn is elaborately costumed, and carries what looks like a curtond of scenery.

Miss Whiteside herself does not do a great deal in the act, but appears in odd moments, each time wearing a more stunning costume than on her previous appearance.

The turn opens with Ethel Whiteside, four girls and four boys, dressed in Colonial garb. The octette go through the measures of a minuet in a full stage setting depicting an *anti-bellum* plantation scene. A medley of songs is fairly well put over, describing, in a way, what is to follow. A song in one follows.

This is a number in which a novelty drop figures, showing the porchoies of a ship.

The singers faces appear at the porthoies and the effect is very pleasing.

A scene in full stage comes next, in which the boys appear in evening dress and the girls in cuts pantalettes and bloomers.

The girls, by the way, are a quartette of shapely misses who satisfactorily fill the eye in the abbreviated skirts. The boys look well, too, in their dress suits.

In this set a well played violin solo, by a girl, a finely rendered balad by a youth with a corking voice, and a whirlwind dance by an athletic looking young lady, keep things moving at a rapid gait.

A clever acrobatic dancing team, and a cute little girl toe dancer also perform specialties in this set.

The big girl, who does the dance introducing the difficult Russian steps and spins, is a wonder.

Following the very good specialities there are more scenic changes to "one," and then back again to full stage. Miss Whiteside should eliminate the "Tiger" song she sings in front of the drop, supposed to represent London.

The finish in black and white costumes of novel design, backed up by a full stage, black and white set, brings out a medley of old songs.

Weber and Fields, old favorites, especially the late Peter Daly's "Rosie" song made a fitting finish to a very pretentious and highly entertaining vaudeville act that could be improved only in its manner of presentation. There is enough talent in the act to give two complete vaudeville shows. *Hes.*

Florence Hardeman (Violin).

12 MIN., IN ONE.

Palace.—Until recently soloist for Sousa's Band, it didn't take Florence Hardeman long to demonstrate Monday night that she is suited for vaudeville.

The young woman possesses an abundance of personality and quite naturally plays the violin with grace and skill to have been soloist for the well known bandmaster.

She is assisted by William Reddich at the piano, and offers a repertoire of four high class selections, her best being "Schubert's Serenade."

She seemed perfectly at home on the stage, and aside from a tendency to run off the stage after she finishes each solo, the arrangement of her act is good. *Jack.*

(See page 15.)

MELODY LANE

BY JACK EDWARDS.

MUSIC PUBLISHERS PAYING HIGHER FOR SERVICES OF SINGERS.

WAS BOARD OF TRADE A MISTAKE?

It now has developed into a question as to whether it was a wise move made by the leading publishers last year in forming "The Music Board of Trade."

With the exception of some three or four music firms this organization had for membership every publisher of popular music in the country. They started off with good intentions, and just about when they seemed to have eliminated a great part of their tremendous burden, all, with the exception of one or two, announced openly that hereafter they intended to resume paying acts.

Another question is, did all of them really stop the paying?

Getting the services of the "choice acts" to-day has got down to almost like an auction sale. The performers open the bid with one publisher, and then "peddle" their wares around the different publishing houses until they strike the highest bidder, regardless as to whether the song suite them or not, and then close.

Where does the music publisher come in, after paying all his profits out to have his songs introduced?

There is only one firm, to my knowledge, that has been loyal to his promise in not paying acts, and this publisher has to-day one of the best selling catalogues ever controlled by one house.

The music business is fast going to the "dogs;" in fact, it might be mentioned, it's at rock bottom, and every day one hears rumors of this or that publisher about to go into bankruptcy.

By a strange coincidence Henry Waterson, who in the old days of Helf & Hager lowered the price of sheet music, is to-day selling very few of his numbers in the ten cent stores.

Much has been written about the professional copy evil, but this is an abuse that will never be stopped.

The reason of the "bad business" can be attributed to two causes, paying of acts and the low price of music. There surely must be some remedy.

Acts that were getting five or ten dollars before the "Board of Trade" was formed are, to-day, demanding fifteen and twenty dollars a week to introduce a new song, and are getting away with it.

Why not set a scale of prices for legitimate paying?

"OH! GOD, LET MY DREAM COME TRUE," AL. PLANTADOSI'S SUCCESSOR TO HIS FAMOUS "I DIDN'T RAISE MY BOY TO BE A SOLDIER."

When Al. Plantadosi and Alfred Bryan wrote last season's sensational "Soldier" song, "I Didn't Raise My Boy to Be a Soldier," those that seemed to be in the know in songland predicted that a successor to this wonderful number would never be written.

Al. got at it again, however, and this time, with the assistance of Blanch Merrill, America's greatest woman lyrist, turned out what he says is even a better and bigger song, entitled "Oh! God, Let My Dream Come True."

Every act who has heard the song at once asked for orchestrations, and put this song on.

This is only one of the many songs composed by Mr. Plantadosi that will be released the coming season, and already it begins to look as if Al. will have the banner year of his career.

"SAMMY" TRAINING.

"Sammy" Smith, late of the Joe Morris music publishing staff of song boosters, but now handing out green cards, stating "Representing the Bernard Granville Music Pub. Co.," looks fit and fat to reopen his career as a professional ball player.

Sam has signed to twirl with the Montreal Club of Ed. Barrows' International League. He leaves old Broadway and its Melody Lane early in March for the training camp in the South. At present he's getting in shape at several Longacre Square restaurants.

BERT GRANT AT LAKEWOOD.

A postal card from Bert Grant advises me that he is rapidly improving in health, and sends his best to all the boys in Melody Lane.

COHN STARTING AFTER NEW HARRIS SONG.

Louis Cohn, who is now looking after the professional end of the Chas. K. Harris Music Company is about to begin work on another ballad by America's leading ballad writer, that he says is one of the most original written in the past ten years.

Lou has by no means let up work on his pet song, "The Lights of My Home Town," although allowing that it is a decided success, he thinks the bulk of the work has been accomplished, and the number is now showing wonderful results.

He has made many friends in his ten years' connection with the Harris firm, and they are supporting him in his present campaign.

DAVE OPPENHEIMER.
Professional Manager for Shapiro-Bernstein Music Co.

GILBERT AND FRIEDLAND'S THIRD BIG SONG SUCCESS.

If anybody has any doubts as to whether Wolfe Gilbert and Anatol Friedland will put over their third hit in a row let him visit any house in New York where the song "I Love You, That's One Thing I Know" is being featured, and he will hear the greatest reception handed a number of this kind since "He's My Pal."

Wolfe isn't making any bones about it, and he don't have to, but this last creation by these two clever songsters is about the best song they have yet turned out.

Each song is of a distinctively different type and shows the versatility of both boys.

Since Gilbert has been connected with the "House of Hits" he has been at his best, starting with that record breaker, "My Little Dream Girl," following with "My Sweet Adair," and now the new hit, "I Love You, That's One Thing I Know."

As if not to be satisfied with this record, the boys told me that in about a month they'll let me hear another.

TEDDY MORSE'S MUSINGS.

ROCHESTER, N. Y.

DEAR JACK: You must make allowances for me when you read these "raves" I send you, for I've never been privileged to see much more in my young life than a darkened piano room, the inside of a cabaret or moving picture theatre, or the gayeties of Coney Island. So I take it for granted you will see the wide-eyed innocence with which I observe things, as I am a full-fledged N. Y. City rube.

It may not be news to you, but it is a fact that Rochester is the third largest producer of men's and boys' clothing in the U. S. A., with N. Y. first, and Chicago (much to its disgust) running second. And there are forty large shoe factories here, making mostly Indian shoes, that fancy kind you see that not only cover the feet, but the ankle, and the (you know what I mean) as well. Remember the kind of "ketchup" you get in Child's and the Automat? Well, *that* kind is not made here. Curtice Bros.' "Blue Label" catsup, that tastes like it had tomatoes in it, is manufactured here, along with other fine brands of canned goods. And then there is the Eastman Kodak Factory. They have an institution somewhat on the Henry Ford style, employing somewhere between ten and twelve thousand people. How'd you like to have that payroll grinning at you every Saturday night?

This town has the reputation of having "cold" audiences, and all along the line you'll be told that everyone "flops" in Rochester. Whoever started that one is all wrong, for I was unable to see any difference here from any other town.

Finn, a most genial soul, is manager of the Temple, and he "bob-nobs" with the artists, big and little, and has the happy faculty of making them feel at home. Back stage is ideally run by Bert Caley and you could almost put the Hippodrome production on here.

The show was the same, except one act, as in Detroit, and was received just as cordially by splendid houses. Alan Brooks and company was the new act with us, and he has a side-splitting sketch that's a corker. He is a finished artist, and his performance of a tippling sort of a no'er-do-well was artistically done. You have probably noticed that when an act comes on where the orchestra is not used, the boys generally lay down their instruments and dive under the stage. You can hardly blame them, for it must get mighty tiresome to sit through the same acts, fourteen times a week, but I want to tell you about Joe Monk, the leader at the Temple Theatre here. He's different. He shows interest at all times, and though some of his men may leave the pit, he very seldom does. It may have been he was greatly impressed with George MacFarlane's voice, for not only did he sit through every show on the week, but applauded him time and time again. That's something new, isn't it? And that added interest, from such an unusual source, just made the Hon. George bubble over with more than his usual magnetism.

Clarence Oliver and Georgie Olp, in their delightful playlet, "Disconcerted," continued their success of the previous week, and a word of praise should be added for the man who wrote this sketch. Kramer and Morton thought a cyclone had struck them when about twelve of us followed Dave Kramer on the stage one night when he was making a running entrance. The audience howled at the stunt. I almost forgot to tell you I didn't see one of those "Detroit" haircuts that were so plentiful last week. I don't know who invented it, but the hair is clipped close, very close, on the sides and back, to within about an inch of the top, and it gives you the appearance of a rooster with a topknot. To tell the truth, it looks like—well, you know the word.

So long, Jack.

THEODORE MORSE.

"THE GOOD OLD DAYS BACK HOME" BIGGER THAN "ALEXANDER'S BAND."

Phil Kornheiser, professional manager for Leo. Feist, received the following telegram last week:

"Good Old Days" bigger hit than "Alexander's Band" was for us. VAN and SCHENCK.

NEW IRISH SONG.

"I'm Going Back to Old Erin" is a new Irish song published by E. Magnus Quist, of Worcester, Mass.

NEW MUSIC COPYRIGHT BILL INTRODUCED INTO CONGRESS.

ANOTHER ATTEMPT BY AUTHORS AND COMPOSERS TO COMPEL RESTAURANTS TO PAY ROYALTY.

REPRESENTATIVE BARCHFIELD SPONSOR.

(Special to THE NEW YORK CLIPPER.)

WASHINGTON, Jan. 22.—Representative Barchfield, of Pennsylvania, is the sponsor of a bill to amend the Copyright Law that has been introduced in the lower branch of Congress, and which will compel all restaurants and places of amusement to pay a royalty, on all musical pieces played, to the Society of Authors and Composers. Senator Hardwick, of Georgia introduced the same bill in the Senate, simultaneously.

Without any publicity whatever, and but few of the members of the society being aware of such a bill, it was slipped through.

The society has for some time been trying to compel restaurants and hotels to pay royalty for the use of songs and musical compositions, but has met with reverses.

In a test case recently, Victor Herbert, one of the leading members of the Society of Authors and Composers, was completely defeated by the Shauley Restaurant Company.

It ended the strenuous campaign of the authors and composers against the restaurants, as far as the courts were concerned.

The proposed amendment follows:

"Be it enacted by the Senate and House of Representatives of the United States of America, in Congress assembled. That section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909, is hereby amended to read as follows:

"Section 62. That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall include an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business operated for gain though no direct pecuniary charge or admission fee such performance is made unless such performance is given exclusively for a religious, charitable, or educational purpose."

HARRY VON TILZER HAS A STRONG BALLAD CONTENDER.

In the new season's crop of ballads, and which every publisher in town has one or more, the one published by Harry Von Tilzer, entitled "You'll Alway Be the Same Sweet Girl," is got to be reckoned with when hits are to be mentioned.

It's a sample of the Harry Von Tilzer ballad that held attention in music circles so many years. It had a wonderful representation in New York theatres last week.

MUCH EXPECTED OF THE 1916 FELST CROP OF SONGS.

Phil Kornheiser, the general manager of the Leo. Felst Co.'s professional department, in presenting his new songs for 1916 seems to have studied the wants of the different kinds of singers, as each song is away from the "beaten path" of the ordinary popular number.

He has given them careful consideration, and out of a batch of some thirty songs, by many of America's leading song-smiths, the "Felst Test" was put to a half dozen, and is conceded to be the greatest array of popular songs released by one house. The list includes: "Have You Forgotten Me?" by Joe McCarthy and Jimmy Monaco; "These Good Old Days Back Home," by the same writers; "In the Glory of the Moonlight," by Percy Wenrich; "You Can't Get Along When You're With 'Em or Without 'Em," by Grant Clark and Fred Fischer; "You'd Never Know That Old Home Town of Mine," by Howard Johnson and Walter Donaldson, and "There's a Broken Heart for Every Light on Broadway," by Fred Fischer and Howard Johnson.

"MOLLY, DEAR, IT'S YOU I'M AFTER" ANOTHER REMICK SUCCESS.

Although the J. H. Remick Co. have made no announcement lately as to their plans for the new year, Mose Gumble, chief of the professional department, has had his aides keyed up to a high pitch the past several weeks.

"Molly, Dear, It's You I'm After," recently purchased from the T. B. Harms Company, has been popularized beyond expectations.

The "Suffragette" song, by Alfred Bryan and Sherman Paley, is now beginning to show up, and is looked for to be one of the new season's biggest successes.

COME ALL YE.

As all of our prominent song writers have written an Irish song, it was up to Jack Glogan, of the Felst staff, to release the one he had under cover, and now wishes to announce that his Irish song is ready, and as he has written some regular Irish songs in the past two seasons, he don't wish to say anything further about this one, only that it is a great song. The title is "It Takes a Great Big Irish Heart to Sing an Irish Song." Some song for opening or closing, and great harmony by the kingpin, Al. Doyle. St. Patrick's Day is drawing near, and this is the first advance notice on the song. So I hope my Irish friends will get on the bandwagon.

JAMES BROCKMAN,
Who recently embarked in the music game.

THE BROADWAY'S BIG FOUR.

Will Von Tilzer, president of the Broadway Music Corp., and one of the most active men in the music game to-day, has accomplished the almost impossible achievement of putting over four solid hits in a row.

When the announcement was made recently that the Broadway had issued a "big four" and would send them over, the usual music "gossipers" got busy and shook their heads.

Is there a more substantial quartette of songs on the market to-day published by any one than these?

THEY ARE NEW HIGH CLASS SONG.

Was in to a prominent publisher the other day and heard a manuscript of a high class song, and must say that it is a "peach." I can't tell you who wrote it yet, outside of the title, which is "On to the End With You." Lyric by George Graff, that is proof enough that it is good. The melody is exquisite, but can't say who done that part. It will be released Feb. 1, so watch this column for further notice. Makes a wonderful bass solo, and will be published in four keys so that our tenors, sopranos, baritones and basses can show their voices off to advantage. Keep your eye on this column, and when it is ready, go get it, as it is a regular song.

MAURICE ABRAHAMS AND KALMAR & PUCK, ONE FIRM.

Henry Waterson, who several years ago started off as though he intended to corner the music game by putting many of the prominent writers into business, and which firms subsequently have gone out of existence, last week announced that, beginning Feb. 1, the music houses of Maurice Abrahams and Kalmar & Puck would be condensed into one, and hereafter be known as the Kalmar, Puck & Maurice Abrahams Music Co., Consolidated.

SHAPIRO-BERNSTEIN OPEN PHILADELPHIA OFFICE.

Following his promise, made some time ago, to make his firm the largest popular song publishers in the country, Louis Bernstein, president of the Shapiro-Bernstein Co., made a flying trip to Philadelphia one day last week, to oversee the installation of George Browne as his manager in that city.

For the first time since its construction, the Chestnut Street Opera House is the home of a music publisher. This theatre has always been looked upon as a choice location by all the publishers, many of whom have offered big inducements, but to no avail.

The Shapiro-Bernstein Co. have one whole floor given over entirely to the wants of the profession, and as George Browne is one of the best known boys in Melody Lane, the Shapiro-Bernstein Co. can rest assured that their many friends in the singing profession will be well taken care of while playing that city.

EARL CARROLL LEAVES FOR 'FRISCO.

Earl Carroll leaves for San Francisco on Jan. which sentiment the publishers, M. Witmark & 26, to write a new show for Oliver Morosco with book by Elmer Harris.

FLETCHER IN TOWN.

Archie Fletcher, of the Phila office of the Joe Morris Co., was in town last week, and spoke in the most glowing terms of his firms prospects for the coming year. Archie says that "When It's Orange Blossom Time in Loveland" is the best ballad he ever worked on, and that at the present time it's the biggest thing in Phila.

A QUARTETTE OF WITMARK HITS.

No sooner has the curtain risen to its full height and revealed some of the promises of the new year, than one of the earliest of them is seen to be already fulfilled. The firm of M. Witmark & Sons romped over the borderline that divided 15 from 16 with one of the biggest popular hits of the year, "The Little Grey Mother" and "The Daughter of Mother Machree." They were joined on the 1916 side by a couple of very promising newcomers, and now the Witmark house is proud indeed in the possession of a real quartette of really popular hits, whose team work is of the most harmonious and effective description. All the world is singing them, and all the world is glad. The two new ones are "Good-bye, Good Luck, God Bless You" and "Are You from Dixie?" The first is a fine ballad, written in Ernie Ball's happiest melodic vein, and the other is the most infectious Dixie song written since the song that made Dixie famous. Hand in hand this quartette of wonderful Witmark winners is striding forward into the length and breadth of the land, carrying all before them willing victims of such altogether agreeable and singable conquerors.

BRANEN AND LANGE TOURISTS.

Jeff Branen and Arthur Lange spent a few days in Boston last week demonstrating several of their new songs to the natives, and if you were to believe Jeff over a million copies were sold of each one of his numbers.

The boys went principally to the city of beef and to get a line on their new sensational ballad, entitled "The Ashes of My Heart," written on the new book of Edith Ishim, of the same title.

The results were more than gratifying, as everywhere they went, and the boys covered some territory, they were received with much encouragement.

While there neither forgot that "When It's Orange Blossom Time in Loveland" was still their feature ballad, and the "plugging" it got while they were in Boston certainly did the song a world of good, as General Sales Manager Mike Morris will verify.

WILL J. WARD FEATURING WITMARK SONGS.

Three of the best songs on the market to-day find their place in Will J. Ward's repertoire, and it is a toss up which is the greatest favorite among them. "The Little Grey Mother" and "The Daughter of Mother Machree" are two established favorites whose popularity is positively rock-bound, while "Are You From Dixie?" has come to the front as the best Dixie song evolved in years, though there isn't any question that its quick leap into popularity is due solely to its merits as a rattling good song. All three of these numbers are published by M. Witmark & Sons, and one has only to see Ward seated at the piano, accompanying himself as he sings them with verve and feeling, to understand how it is he so readily and effectively "puts them over."

NEW YORK CITY.

"ERSTWHILE SUSAN."

Gaiety (Charles Burnham, mgr.)—*Erstwhile Susan*, a comedy in three acts by Marion de Forrest. Produced by Corey, Williams and Riter, on Tuesday, Jan. 18, 1916.

Barnaby Dreary..........................John Cope
Jacob Dreary..................Robert Stowe Gill
Emanuel Dreary..................Owen Meech
Abel Buchter................John Daly Murphy
David Jordan.....................Edward Robins
Robert Marsh....................Hugh Chilvers
Absalom Puntz....................Harry Cowley
Juliet Miller (Erstwhile Susan).......Mrs. Fiske
Barnabetta Dreary..............Madeline Delmar
Ramah Schwenkfelders...........Wylda Millison
Mrs. Winthrop..................Anite Clarendon
Alice Meredith....................Anne Faystone
Joseph Yoder................Samuel Aidenfelder
Abraham Wackernagel...........Hubert Osborne
Em. Wackernagel..............Maude Longnecker
Jennie Getz.........................Marie Sasee

The scene is the living room in the home of Barnaby Dreary at Reinhartz Station in the old Dutch region of Pennsylvania, at the present time.

Staged Under the Personal Direction of Harrison Grey Fiske.

After an absence of three years, Mrs. Fiske appeared on Tuesday night, Jan. 18, at the Gaiety, in a new play, under the management of a new producing firm, the Corey, Williams, Riter, Inc. THE CLIPPER is pleased to record the fact that the star and the play have scored distinct "hits."

The audience which greeted Mrs. Fiske on the opening night was one of the most brilliant seen in a theatre in several seasons, and the ovation given the distinguished actress was a most magnificent one. It was fully five minutes before she was permitted to speak her first lines.

"Erswhile Susan' 'is by Marion da Forrest, who dramatized Louisa M. Alcott's "Little Women." It is founded on Helen R. Martin's novel "Barnabetta," and is must be said that Miss De Forrest has succeeded in making a most amusing play of Miss Martin's book. Many of the lines sparkle with rare wit.

The story is a new version of "Cinderella," but instead of being a slave of her sisters, this household drudge, who bears the name of Barnabetta, is the overworked and frequently punished daughter of a miserly Pennsylvania Dutchman named Barnaby Dreary. This worthy, who is twice widowed, decides to marry again, and so advertises for a wife. It is Barnabetta's unhappy life that causes Juliet Miller, an elocutionist, to offer herself as a candidate, for, after marrying the bullying Dreary, she intends to send the daughter to a Boston school.

Miss Miller, who had changed her name to Juliet, soon becomes the real head of the house. Her airs and graces, her humor and her "high brow" conversation, her fleshy clothes hava awed the strange family. Her two vulgar stepsons try to make life as miserable for her as they and their father have made it for Barnabetta, but they are like clay in her hands. Her authority is unquestioned after she forbids the father to flog Barnabetta. In the end, Dreary is killed by falling from a roof of a church, and Mrs. Dreary takes the girl away to Boston. The play ends with the widow getting the bulk of the fortune left by the dead man, and Barnabetta, now a cultured and refined young woman, becomes the wife of her stepmother's lawyer.

Mrs. Fiske, unquestionably one of our foremost actresses, scored a great personal success as Juliet Miller. The role is the best comedy one she has had in years, and she played it brilliantly. Her Juliet Miller is a stage portrait that will linger long in the memory of those fortunate enough to see it. Marie Tempest, who sat just behind the writer on opening night, is already making efforts to get the play for London.

Next to Mrs. Fiske the honors went to John W. Cope, who played Barnaby Dreary. His dialect was excellent. Cope is one of the best character actors on our stage.

Madeline Delmar, whom we have never seen before, made Barnabetta a most pathetic figure, and later, when the role demanded cheerfulness, she was also found adequate.

John Daly Murphy is most amusing as Abel Butcher. Robert Stowe Gill, as Jacob Dreary, the egotistical and uncouth elder son, rather overacted the part.

The rest of the players were satisfactory. The one scene, the living room of Barnaby Dreary's home, was well done.

The play was staged by Harrison Grey Fiske.

"Erstwhile Susan" must be counted among the established hits of the season. *Kelcey.*

"THE CINDERELLA MAN."

Hudson (Henry B. Harris Estate, mgrs.)—*The Cinderella Man*, a romantic comedy in four acts, by Edward Childs Carpenter, was presented at this house by Oliver Morosco, Monday evening, Jan. 17, with the following cast:

Morris T. Caner................Berton Churchill
Dr. Joseph Thayer.........Theodore Babcock
Blodgett ....Percival T. Moore
Albert Sewell........................Hubert Wilka
D. Romney Evans..................Charles Lane
Marjorie Caner....................Phoebe Foster
Celeste ....Hazel Turney
Walter Nicolls....................Reginald Mason
Anthony Quintard...................Shelley Hull
Jerry Primrose........................Frank Bacon
The Great She-Bear..............Lucille La Verne

SYNOPSIS OF SCENES.—Act I—Drawing Room in Morris T. Caner's House, New York. Act II—Attic of the House Next Door. Act III—Same as Act II. Act IV—Same as Act I.

"The Cinderella Man" is a delightful comedy with a strong vein of whimsical humor and a wealth of romance running throughout its four well written acts. There is a subtle touch in its construction and dialogue, which evidences the familiarity of the playwright with the theme in hand.

The play breathes the spirit of youthful ambition, and the most pleasing of love stories has been incorporated in the action, which is developed in an atmosphere always convincing and realistically faithful to the phase of life it depicts.

Morris T. Caner is a grouchy old millionaire who has fought his way to the top. After amassing his pile Caner devotes himself to collecting old china and similar works of art, and generally finds solace in the company of artists, musicians and others possessing the oft discussed artistic temperament.

As the play opens we find Caner surrounded by his bosom friends, including the family lawyer and a musician who has won great fame as a composer.

His only child, a girl of seventeen or thereabouts, is expected home from the convent, where she has been pursuing her studies since the death of her mother, to take her place as mistress of the Caner household.

The girl's arrival is not the cause of any great joy on the part of Caner, who, although he admits he has not seen his daughter since she was an infant, seems to harbor a grudge against the child because of an unforgettable misunderstanding between himself and his wife during the latter's lifetime.

Naturally the daughter is left much to herself, and after disposing of a frankly impecunious and mercenary fortune hunter who seeks her hand, and incidentally, as she fathoms quickly, her unlimited inheritance, finds her fate in a poor youth who lives in the neighborhood. The family lawyer mentions the youth casually, exciting the girl's interest and curiosity. She makes his acquaintance, of course, speedily, but in a most original and unconventional fashion.

The young fellow, as the lawyer, explains, is a poet and novelist, and poor because he refused to cater to the wishes of a rich old uncle, who was not in sympathy with the literary ambitions of the boy, and who consequently left him out of his will.

The young poet and idealist, after an acquaintance, has been affected with the "poor little rich girl," whom he thinks, by the way, is the aforesaid P. L. R. G.'s maid, applies himself assiduously to his literary labors and wins a $10,000 prize by writing an operatic libretto which the musician friend of millionaire Caner has caused to be offered by his managers.

After the usual obstacles are overcome in approved fourth act fashion, the poor poet wins the hand of the *pseudo* maid, who, in a very pretty and sentimental scene, discloses her true identity, and presumably they live happy ever after.

Shelley Hull is the struggling poet, who, true to tradition, suffers privations in a garret. He makes the character absolutely real and lifelike. His handling of the lighter passages is equally as good as his lovemaking, which is indeed sentimentally excellent.

Phoebe Foster is the rich young lady with a yearning for a companionable and congenial sweetheart. She is daintiness personified, and plays with a method that is at once sincere, authoritative and charming in its naturalness.

Frank Bacon makes a hit of lifesize proportions in a likeable character role. His performance is artistic to the last degree.

Theodore Babcock plays a small role in his usual commanding and distinctive manner, and Berton Churchill makes the grouchy old millionaire convincing, while Charles Lane looks handsome and distinguished, as well as playing perfectly the role of the family lawyer.

Lucille La Verne is the real thing in the way of a tough old bird of a boarding house mistress, and Hubert Wilke, besides looking the composer to the life, plays and sings the song on which the theme of the piece practically is based.

The production end has been amply provided for, and the play has been staged faultlessly by Robert Milton.

"The Cinderella Man" is an excellently written and highly entertaining romantic comedy. *Hes.*

"TOWN TOPICS."

Winter Garden. (Winter Garden Company, mgrs.)—*Town Topics*, which is now a Shubert production, came to the Winter Garden on Monday night entirely re-arranged. Several of the scenes of the offering had been eliminated since it left the Century Opera House, but those scenes were not important. Several novelties, however, have been added in their place. The performance went smoothly, and taking it all in all, it is a swifter, snappier and classier show than when seen at the Century.

The majority of the players who appeared in the piece when it played the Century have been retained. They are: Trixie Friganza, Wellington Cross, Lois Josephine, Jimmie Fox, Marie Lavarre, Peter Page, Bert Leslie, Mabel Elaine, Lew Hearn, and the Carbrey Brothers. The new members, and all of them are clever, are: Bonita, Lillian Herlein, Johnny Johnston, and Arthur Mehlinger. The chorus girls are uncommonly pretty. The squirrels in the piece were loaned by the famous squirrel fancier, C. Pritchard Greneker.

"Town Topics," in its new and pleasing form, will occupy the Winter Garden stage for a short time only—until the new Al. Jolson show, "Robinson Crusoe Jr.," is ready. Then "T. T." resumes its road tour.

Irving Place (Rudolf Christians, mgr.)—A collection of three one act plays deserves full and unrestricted praise for the masterful acting of all members of the cast. Two of the playlets showing too close a resemblance in the characterization of some of the characters. "Blau" ("Blue"), a comedy by Max Bernstein, staged by Arnold Korff, was played excellently by Arnold Korff, Aranka Eben, Ernst Holznagel and Willy Frey. "Abendsonne" ("Sunset"), by Ludwig Fulda, pathetic, tedious, offered opportunity to Jennie Vallere to show her unusual ability as portrayer of characters, assisted by Rudolf Christians, in the part of the blind musician; Ernst Holznagel and Flora Arndt. "Der Kammersanger," by Frank Wedekind (the original version of "The Tenor"), formed a splendid vehicle for Heinrich Marlow and Jenny Vallere, supported by Hertha Schoenfeld and Richard Feist. *Berolina.*

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) "The Outcast" this week. Fiske O'Hara next week.

MAJESTIC (J. R. Pierce, mgr.)—"The Only Girl" this week.

TELLER'S SHUBERT (Leo. C. Teller, mgr.)—"Experience" this week. The Irving Place German Theatre Co. next.

ACADEMY (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Burton Holmes Jan. 26.

ORPHEUM (F. A. Girard, mgr.)—Bill 24-29: Marie Tempest and Melville Ellis, Geo. MacFarlane, Sam and Kitty Morton, Milo ?, Ideal, Harrison Brockbank and company, Claire Vincent and company, Wright and Dietrich, and the Schmettans.

BUSHWICK (Benedict Blatt, mgr.)—Bill 24-29: Elsie Janis, Norton and Lee, Werner-Amoras Troupe, Chas. Mack and company, Maurice Burkhart, Lew Madden and company. Dorothy Meuther, Soretti and Antoinette, and Oxford Trio.

GRAND (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Shepherd of the Hills" this week. "The Yellow Ticket" next week.

FLATBUSH (James T. Dolan, mgr.)—Bill 24-29: Sophia Tucker, "Bank's Half Million," Edwin George, Irene and Bobbie Smith, the Demacos, Al. Raynos' bulldogs, Fred and Adele Astaire, and Frank North and company.

EMPIRE (J. H. Curtin, mgr.)—Sam Howe's Big Show this week.

CASINO (Chas. Daniels, mgr.)—Rosey Posey Girls this week. W. B. Watson's Beef Trust next week.

GAYETY (Wm. Woolfolk, mgr.)—Beauty, Youth and Folly this week. Hello Girls next week.

STAR (M. J. Joyce, mgr.)—Tango Queens this week.

NEW VAUDEVILLE ACT.

(Continued from page 11.)

Harry Tighe and Sylvia Jason (Talking, Singing and Dancing).

16 MIN., IN ONE.

Colonial (Jan. 24).—Harry Tighe and Sylvia Jason make a dandy combination. Harry is big and jolly, with a fine variety of comedy tricks, knows what vaudeville audiences like best in the kidding line, and can sing, talk and play the piano with equal facility.

Besides, Tighe works in an easy manner and never forces the issue.

Sylvia Jason is a cute little miss about one-quarter of Tighe's size, who can handle dialogue, sing and dance acceptably.

The contrast between the man's avoirdupois and the girl's slender figure, referred to in humorous vein by the comedian every so often, is always good for a big laugh.

There's something doing every minute the team is on the stage, and, all in all, Harry Tighe can congratulate himself on doing quite the best act of his vaudeville career, which extends back some years, by the way. *Hes.*

Romer and Mitchell.

15 MIN., IN ONE.

Prospect—Romer and Mitchell are two plump young ladies who talk and sing, but fail to impress because they lacked good material. The girls open in one, in street attire, and after some "gagging" each does a solo. They change to baby costumes for their final number, using a special drop representing a board walk scene, but why they waited to use the drop at the finish of their act is hard to determine.

A rearrangement of the turn with some new material are what the girls need. *Frcl.*

Brandt, Schreiber and Hastings (Songs).

8 MIN., IN ONE.

Harlem O. H. (Jan. 24).—Three heavy set, dress-suited chaps, who harmonize nicely in all their numbers. The tenor and baritone had solos, and the bass appeared to have voice enough to do one alone, which, if added, would just round them out doing ten minutes. "Garden of the Gods" was their feature song. *Tod.*

CHICAGO VAUDEVILLE.

JAN. 24, 1916.

PALACE.

Traditional weak support accorded exceptional box office attractions made itself apparent early in the bill presenting Weber and Fields for their second Chicago week.

Next to these famed comedians, who brought laughs that they made Majestic audiences laugh last week, John Hennings' eccentric dancing, while wife Winnie was full, came closest to audience's idea of what it wanted.

Tom Boys opened with acrobatic act, full of tomfoolery. Stunts were put over nicely.

Mabelle Lewis, though vivacious, lacked something that partner Paul McCarthy failed to make up for. She did the spook song. Paul planoed "When Sunday Comes to Town," and "White House" served for fair duet. Their closing song, "I Want to Be There," proved a hit.

Lukowska assisted by two other female dancers, put on five numbers, but appeared more convincing in Egyptian dance, in splendid costumes.

Marguerite Farrel should arrange act so that she'll close with "Grandmother's Dress" chorus after singing "Charlie's Place." She opened with "Rocky Road to Dublin." Then "I'm Naughty But I'm Nice," "La La French," and closed with "All the Time," using "Hawaii" for encore number.

Percy Bronson and Minnie Baldwin aroused considerable interest with cham apology opening. Winnie sang Paul song cleverly, and put over a neat rag double. They closed with "Hoola, Hoola Love."

Ben Beyer and company's clever cycle closer deserved larger audience.

MAJESTIC.

Alice Lyndon Doll, supported by Mary Campbell and Jack Shaw, opened with a high class vocal and instrumental selection.

Will Burts and Ed. Lynn danced and sang in English style.

Erwin and Jane Connelly went big with sweetheart sketch showing undying love.

Robert Emmett Keane rendered English monologue interspersed with song, and was nicely received.

Odiva's water act with seals assisting, proved exceptionally interesting attraction of its kind.

Hay Samuels went over with usual dash, singing "I'm from Chicago," "Can't Get Along with Em or Without Em," "For That e Thousand a Week" Ford song; "Nay, Nay, Pauline" and "Lovin'" song, four encores.

GARA ZORA

THE DANCING SENSATION

EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIENNE

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EDWARD O. McGUIRE, ARCTIC, R. I.

Homer R. Mason and Marguerite Keeler presented their sketch, "Married."

George McKay and Gilla Ardine captivated with graceful dancing. Their chatter went over nicely. They sang "Under the Mellow Arabian Moon" and "Made in the U. S. A."

Fashion Show, featuring Emily Lea, displayed gorgeous gowns of every description.

DEATHS

MARCELL MITCHELL, Jan. 3.
MRS. Mamie RICHARD, Jan. 18.
MRS. DONA BANOUS, Jan. 19.
WM. B. MERRILL, Jan. 19.
RALPH NICKLOW, Dec. 27.
SAM GORDON,
DOLORES EVANS, Jan. 13.
EDWARD BARTSCHER, Jan. 19.
TOM MORRIS, Jan. 18.
SENATOR FRANK BELL, Jan. 17.
JOHN MACK, Jan. 21.
JAMES McELROY, Jan 22.
WM. L. PETERS, Jan. 23.

"K." LANTERMAN, boss canvasman for the Cairns Bros.' Show, and "Sailor" Jack, boss canvasman for Pullen's Comedians, are Wintering in Decatur, Ill.

THE SMITH BROS.' Greater Show are Wintering in Columbia, S. C.

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PLAY PIRACY—ITS RELATION TO STOCK.

HIGH ROYALTIES PREVENT THE "LITTLE FELLOW" FROM PRESENTING BROADWAY SUCCESSES.

GRADUATED ROYALTY SCALE A REMEDY.

It is an old saying that the meanest thief is he who steals the child of your brains—in other words, the plagiarist. And it is under this head that the play pirate is listed.

By the enactment of laws within the past decade this thorn in the flesh to all producing managers has been classified as a criminal. And still he persists. Still he is willing to "take a chance."

What if one or two of his brother pirates have been caught in the net stretched out by the law, he is still unshaken in his determination to de' that law. And, like all other crimes, great and small, no matter what the punishment may be therefor, play piracy will continue to exist.

There is, however, a way in which it may be materially lessened, and that is by the removal of the temptation to resort to play piracy which now obtains among that class of stock and repertoire managers who, to exist at all, must play to cheap prices of admission.

The manager who plays in small towns, which, as a rule, have theatres of smaller seating capacity than those of the larger places, can not afford to pay the same royalty as the manager who has a stock company in Rochester, Omaha, Albany or even a city the size of Elmira, N. Y.

It is not a hardship for stock managers in cities of the first, second and even third class to pay royalties of recently released "Broadway successes," ranging anywhere from $500 to $1,500 per week. But for the manager in the little towns, whose gross for the week rarely exceeds $1,500, the payment of any such royalty would be out of the question.

And just here is where he is tempted. Many of his patrons have heard of the success of "Broadway Jones," "The Vampire," "The Thief," etc. They know that such and such a stock company played them in Syracuse, and ask Mr. Little Manager why he don't get them. That if he expects to hold his patrons he must give them the latest plays, not has beens.

Mr. Little Manager has received pamphlets from an agency agreeing to let him have the manuscript of any Broadway success for $5 or $10, and Mr. Manager decides to take a chance. He does, and gets by. Then he becomes bolder, and is soon a full-fledged play pirate.

While it is unquestionably the right of every man to get the highest possible price for his wares, it is still a wise business policy to have his wares cover as much territory as possible. The high royalty can never be paid by the small managr and, therefore, by keeping to "one price only" not only is the small manager deprived of the opportunity of presenting newly released plays to his patrons, but the authors and producers of such plays are deprived of the revenue this outlet would give them.

This could be adjusted by having a graduated scale of royalty. The managers of the larger companies paying full royalty, the small managers paying much less. In this way the temptation to "pirate" would be removed from the small manager. The temptation to make use of the manuscripts "owned" by his stage manager would be greatly lessened and the producing manager would find that he would have fewer cases of play piracy to prosecute.

The argument that may be advanced by some managers that a graduated scale would not be fair to all and would prevent managers in the larger cities from paying the top-notch royalty is not sound. The same arrangement exists in vaudeville. Managers who are members of the same circuit pay their performers little more than half that paid by their fellow managers, and this has been going on for years. If this is true of vaudeville it surely would hold good with stock.

NO STOCK IN GRAND.

The announcement made last week that Priscilla Know..s would open an engagement at the Grand, Syracuse, N. Y., was an error.

The Grand has been closed for several weeks, and as far as is known its future is uncertain.

NUTT COMEDY PLAYERS.

After a most successful season of thirty-three weeks, the Ed. C. Nutt Comedy Players closed their 1915 season, Dec. 18, and took a much needed vacation during the Christmas holidays, in New Orleans.

The outfit was put into Winter quarters, where it received a thorough over hauling, including a new coat of paint, several new sets of scenery and the addition of quite a few needed and valuable "props."

The 1916 season was inaugurated, Jan. 9, at Houma, La. Several new people have been added to the show. Hunter and Gibson replace Barnes and Edwins, J. G. O'Brien and William Hamilton. Crazy Harry Rich is back again. The band has been enlarged by another trombone and clarinet, making fourteen men. The show will be in Louisiana until early Spring, when it will move North to its old territory.

A pleasant feature of this show is a semi-monthly social night, which takes place after the show is over.

GEORGE ARVINE AND HIS OWN COMPANY OF PLAYERS.

American Theatre, Philadelphia, week Jan. 10.

It is said that one out of every four in Philadelphia has *la grippe*. If this is so then the other three either were at the American Theatre on the night that we attended the performance, or were engaged in a laudable endeavor to do so. Every car furnished its quota, hundreds coming from West Philadelphia, where Miss Robinson, Mr. Arvine, Mr. La Salle and others have a strong following.

The play was "The Girl From Out Yonder." There's no secret about it—Ruth Robinson was "the girl." And what a girl she was! We have seen Miss Robinson this season on our own home lot (meaning New York), in several roles, most of which were diametrically opposed to Flotsam, the heroine in this play. Miss Robinson was pure delight. She depicted the various emotions she was called upon to, with absolute fidelity. Flotsam is an odd character; at once wilful, hoydenish, emotional. But always a girl. And Miss Robinson is nothing if not sweetly feminine.

Richard La Salle acted Edward Elmer with manly dignity. The part didn't call for arduous work, but it did call for poise, which we think is an art in itself. By this hypothesis Mr. La Salle qualified as an artist.

Roy Hilliard gave an excellent interpretation of Amos Barton. It was a piece of character work that required careful handling, and Mr. Hilliard met the requirements fully.

Frank Carter made Ben Cook an amusing chap. His love scenes with Cousin Simonson were especially well done. And who do you suppose played Cousin Simonson? None other than Henrietta Vaders, who has held down some pretty good jobs in her time. And here's hoping that she's good for a few more. We think, though, that Miss Vaders played her role somewhat exaggerated.

Gordon Mitchell is entitled to much praise for the skillful manner in which he handled Jocy Clarke, a none too pleasant role. Marie Warren was satisfactory as Mrs. Elmer, as was Lillian Desmonde in the thankless role of Clarice Stapleton. Jack Reegan was well cast as J. Herbert Hughes.

We mustn't forget the sheriff; a rather different sort of a sheriff. This particular sheriff looked as if he was scared stiff for fear that some one would pinch him instead of him pinching the other fellow. Frank Blaker played it, and looked relieved when it was all over. *Le Roy.*

MACHAN'S PLAYERS.

Machan's Associate Players have been enjoying good business since opening last August, in its tour over the Griffin time, as well as some independent dates.

The company is booked solid till the end of June.

NOT IN "MOTHERHOOD."

Though announced to, Sarah Truex is not playing the leading role with the Berkowitz Company, in its production of the new play, "Motherhood," Jan. 24-29, at the Little Theatre, in Los Angeles.

LAZONES MOVE SOUTH.

Mr. and Mrs. Elmer Lazone (Marie D. Gafferelly), owners and managers of the original William's Stock Co., which played through the South, under canvas, were in New York last week. The show, with a company of eighteen people, will open about April 1.

Mr. and Mrs. Lazone left for Washington the latter part of the week, from where they will go to their home in Florida, resting there till opening date.

CARROLL'S COMPANIES.

The Carroll Comedy Co., No. 1, Ion Carroll, manager, since opening, Aug. 24 last, has played through Wisconsin, West Virginia, Virginia, Kentucky and Ohio, to good business.

The show is booked up for the rest of the season through Ohio and Pennsylvania.

The No. 2 company, under the management of Will Stevens, is playing Iowa and Nebraska.

CANADA STOCK CLOSES.

His Majesty's Stock Company, at Montreal, is announced to close Saturday, Jan. 29, on account of poor business.

The condition of theatrical business in Canada is such that the company has played to audiences of only about a hundred people a performance.

BRYANT CO. IN OHIO.

The Billy Bryant Stock Co. is in its eighteenth week on the road, and is booked solid for the rest of the season through Ohio.

All bills are under the direction of Jack Snyder.

MOVES TO ERIE.

Henry Gurvey closed a three months' engagement at the Empress, Ft. Wayne, Ind., Jan. 9, and opened, 17, with the Horne Stock Co., in Erie, Pa.

YOUNG-ADAMS IN ST. JOHN.

The Young-Adams Company opened an indefinite engagement at the Opera House, St. John, N. B., Can., Jan. 24.

BACK IN PITTSBURGH.

William L. Gibson returned to Pittsburgh, Pa., last week, and resumed his place as leading man of the stock company at the Grand Opera House.

ANGELL CO. IN PITTSBURGH.

The Angell Stock Co. is in its third week of a permanent engagement at the Park Theatre, Pittsburgh, Pa., changing its bills twice a week.

JOINS AUDITORIUM CO.

Herbert H. Power, comedian joined the Auditorium Permanent Stock Company, in Baltimore, Md., Jan. 10.

ROBERT DEMAREST will open the tenting season with his stock company, in South Carolina early next April, but will keep his No. 1 company in the stock houses.

BAIRD & WILSON SHOWS have been doing good business through Oklahoma, but business was bad in Kansas. House managers claim it is the best repertoire through this part of the country. Consequently they are playing the American Theatre, in Enid, Okla., the first repertoire show to be allowed to do so in over two years. The company includes: Fredrick Wilson, George Crawley, Herbert McDonald, John Dale, Allen Forth, Joe Baird, Bert Potter, Buford Hurt, Milly Thomas, Joe Sola, J. Buckingham, Marie Grey, Pearle Wilson and Etta Potter. Only four changes in people for over two years.

WELSH & WALBOURN, managers of "Happy" Lou Whitney, opened permanent stock in Anderson, Ind., Jan. 3, with "Happy" Lou Whitney, J. C. Welsh, Billy Walbourn, Russelle Loery Test, H. E. Hall, Thomas Oakley, Hugh McCormick, Anna Henne and Reta Radcliffe.

EDW. HUGH BARNSTEAD has closed with the Young-Adams Stock Co., and has joined the R. W. Marks Big Stock Co., featuring May Bell Marks. The company carries special scenery, eighteen people, seven vaudeville acts, and royalty plays. It will tour Nova Scotia and New Brunswick.

JOS. KING, directing the Empire Company (Pittsburgh) continues to meet with much success. He is now presenting some exceptionally good pieces, and has strengthened his company considerably.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

A RE-CURRENT TROUBLE-MAKER.

Vivian is a young girl of twenty-two Summers, full of life, and ambitious to "star." And she has good reasons for her pride, judging by her past record and by what the critics have to say about her. Her mother travels with her and takes pride in the achievements of her blooming girl who diffuses sunshine wherever she may be.

Last year, Vivian began to complain of a little "indigestion." Her dear little mother doctored her with the usual remedies of her own *materia medica*. She improved for a while. But somehow, she had developed a nagging pain in the right side, and soon thereafter a fever. They then played Cleveland. The pain became agonizing, and the doctor was sent for. The doctor ordered the little lady to bed, and told the folks she was suffering from appendicitis, and that he would "freeze it" out. An ice-bag was placed on her side, abstinence from every kind of food ordered, and absolute rest insisted upon.

The doctor's orders were carried out to the letter, and sure enough Vivian improved in the next two days wonderfully well, under this regime, and after two more days she was well again. No more fever, no more pains, and Vivian once more as happy as a lark.

They had a talk with the doctor before leaving Cleveland, and he told them that the trouble might recur and that sooner or later, should other attacks supervene, the appendix would have to come out. Soon they were on their way. Vivian played with brilliancy, as usual, and soon forgot her painful appendix. Two months lapsed. Not a sign of the trouble. Sometime, about the middle of the third month, immediately after dinner, a violent attack of vomiting set in, the temperature rose again, the pains in the side were marked again and soon thereafter we find Vivian in bed again and a doctor summoned, urging that the girl be transported to the hospital and the appendix removed at once. "Why?" argued the mother, "Can't you freeze it out, like the doctor did in Cleveland?" The physician explained that this being the second attack, it would be a wiser plan not to court danger. The folks did not subscribe to this view, and insisted on the "freezing plan." This was done. Sure enough four days later Vivian was up and about again, and blessed the fellow who discovered "freezing" as a remedy for "acute appendicitis."

Six weeks again of freedom. On the seventh week, while the performance was going on in one of the large theatres of a fair-sized city, Vivian became violently ill; and had to be taken to bed at once. A physician was not called at once, and the panaceal ice-bag was again appealed to for relief. The much looked for improvement did not make its appearance, and in its stead the girl became visibly worse. The house physician of the hostelry was summoned about two in the morning, and advised consultation with a surgeon of reputation at once. This was done and both physicians agreed that Vivian was critically ill and that hopes for her recovery were slim indeed, for the appendix had ruptured and peritonitis was well under way. The only chance—and that a very slim one—was offered by an immediate surgical operation. The distracted little group grasped on the proverbial "straw," and fifteen minutes later we find the prostrate form of little Vivian on the cot of an ambulance, rushing to the hospital. It was four o'clock in the morning when they operated. The suspicions of the physicians stood before them in grim reality—the appendix had ruptured and sloughed off and the bowels were bathed in pus. Rapid action was essential. Drainage tubes were inserted, the patient stimulated and the operation completed with lightning-like rapidity and the girl placed in bed. Forty-eight hours later—during which time poor Vivian hovered between life and death—reaction began to set in. The free drainage, her youth, and the rapidity of the operation began to tell, and a faint smile began to play about her lips. Nor for a moment did her distracted mother and the faithful attendants leave her bedside. Everything possible was resorted to in order to hold the sweet creature from the throes of death.

And when that benign smile greeted the bystanders, when the storm of symptoms began to settle, renewed hope was instilled into the hearts of all, and gradually but surely abatement of untoward manifestations was noted and Vivian talked and chattered, and her vivacity asserted itself in full force soon thereafter. Timely intervention saved her. She will recover.

If the laity could only be made to understand the danger they are courting when harboring a rebellious and cranky appendix, and if timely intervention be instituted, the mortality and morbidity of this treacherous affection could be greatly minimized.

Of the causes that are responsible for acute appendicitis, the following play an important role: Heavy lifting, injuries to the right side—so common to acrobats and those who do "knockabout stunts"—indiscretions in diet, foreign bodies in the intestines, constipation and infections. The last named is, of course, the chief criterion, but must have a preparatory cause which creates the proper soil for the bacterial attack.

Not long ago an article appeared in THE NEW YORK CLIPPER, dealing with the chronic form of appendicitis. The form of the trouble which we are now considering is the acute. While, in the former, the patient has some chance of arranging his affairs, and is at least cognizant of the existence of his affliction so that he may do the proper thing at the proper time, in the latter (acute) variety the person is taken unawares and has little time to ponder over what is best, and what is best to do under the circumstances. In no class of diseases are the results of procrastination so disastrous as they are in acute appendicitis.

It is well to remember what constitutes the characteristic group of symptoms of acute appendix involvment. Of these the following are leading: Pain in the right side (colicky or griping in character), fever, more or less pronounced, nausea and vomiting.

Do not attempt to "go on" when you have the above symptoms. Seek intelligent counsel. Benefit by experience of Vivian. If no physician is at hand, get to bed, put an ice-bag over the affected area (where the pain is most pronounced) and *take nothing by mouth except fluids. Take no cathartics*. An enema of soap-suds is the proper thing to use. A sudden drop of temperature with increased feeling of sickness is a dangerous symptom. Don't offer "home remedy" advice to a stricken performer suffering with acute appendicitis. You are incurring a grave responsibility. Let someone who is trained carry the burden.

ANSWERS TO CORRESPONDENTS.

BEEF TEA.

MRS. F. G. McK., Philadelphia, Pa., writes:

DEAR DOCTOR: I am nursing a sick husband. His physician advises a lot of good beef tea. Would you please advise me in an early issue of THE CLIPPER how that is best prepared? I want to do all I can for my sick husband.

REPLY.

Take a pound of lean beef, free it from fat and fibrous tissue, cut into small pieces, place these in a crock or fruit jar, cover well. Add to it a quart of cold water and ten or twelve drops of dilute hydrochloric acid and stand in a warm place for an hour: then let it simmer gently for two hours more: strain and season with salt and pepper, if desired. It should be administered hot, an ounce or two at a time.

RULES FOR LIVING.

ADMIRER, Cincinnati, O., writes:

DEAR DOCTOR THOREK: I know there are books which give certain rules for right living. My wife and I are performers, and would like to continue in good health as long as possible. We are now on the stage and have been for many years, and close admirers of THE OLD RELIABLE. Please advise us what books to get bearing on the subject, and this will be much appreciated.

REPLY.

I believe if you will adhere to the rules laid down by Dr. Corwin, in a recent issue of the Illinois *Health News*, you will gain what you are looking for. They are as follows: "Live well and die without fear," is the title of the doctor's contribution, and reads as follows: "Breathe deeply, eat temperately, chew thoroughly, drink water copiously, clean teeth carefully, bathe frequently, eliminate freely, laugh heartily, sleep regularly, work planfully, exercise daily, serve willingly, speak kindly, play some, read much, think more, dare to be yourself—cheerful, conscientious and brave."

This program, says the compiler, reduced to simple terms, reminds one of that delicate "Symphony" by William Henry Channing: "To live content with small means: to seek elegance rather than fashion; to be worthy; wealthy and not rich; to study hard, think quietly, talk gently, act frankly, etc."

UNSTEADY VOICE.

MR. T. W. I., Sidney, Ia. writes:

DEAR DOCTOR: I have been a steady reader of your valued contributions to THE CLIPPER, and am eager to obtain some information regarding my throat and voice. Up until a few years ago I had what I thought to be a fairly good singing voice, but of late my voice breaks on certain tones, and when through singing leaves me somewhat hoarse. I realize that this is very meager information to go on, but it is all I can give you except that my age is twenty-six years, I smoke cigarettes (not a fiend), do not use liquor, and am otherwise healthy, except for a touch of catarrh. Thanking you for the privilege of reading your articles in THE CLIPPER and for any advice you may give me, etc.

REPLY.

The little things in life count, you know. It may be that the "little catarrh" to which you refer, is responsible for a catarrhal condition of your larynx. Tone your system up. Take a sixtieth of a grain of strychnine sulphate three times a day, after meals. Massage the entire neck with sweet oil, morning and night for five minutes. Do not concentrate your mind on the subject matter and dwell on the "broken notes." Spray your nose and throat with the following preparation.

Peroxide of hydrogen,
Fluid extract of witch-hazel,
Cinnamon water, each one ounce.

CEREBRO-SPINAL MENINGITIS.

MR. W. E., Pittsburgh, Pa., writes:

DEAR DOCTOR: A fellow performer just died of spinal-meningitis. He was ill but a brief period of time. I would like to hear something in THE CLIPPER in reference to that disease. Quite a few in our company are interested to hear about it. Thanks, etc.

REPLY.

This is an acute infectious disease characterized by a sudden onset of symptoms which may be, at first, of a mild type. In other type there is a rise of temperature and perhaps vomiting. A certain germ is responsible for the trouble. The treatment of these cases is still somewhat unsatisfactory. Serum treatment is advised by Dr. Simon Flexner, of the Rockefeller Institute, and has of late been demonstrated with much success. Dr. L. Fischer has used Flexner's serum in the babies ward of the Sydenham Hospital with most gratifying results. It must be kept in mind, however, that the disease is a very serious one and that not all cases can be saved.

DOES HE GIVE HER GOLD(?)

MISS F. K., New York, N. Y., writes:

DEAR DOCTOR: I am suffering from nervousness. I am a pianist and of temperamental type. I am much interested in your Health Column. I have consulted a local doctor about my trouble, and he told me that he was prescribing a medicine that contains gold. This sounded ridiculous to me, and I would like to know if there is such medicine, and if so, what it is used for.

REPLY.

Yes, there are preparations which contain gold. Arsenauro is one of them. It is a combination of gold with bromides, and is used in nervousness, diabetes, etc.

POWDER TO REMOVE HAIRS.

MRS. F. C., Atlanta, Ga., writes:

DEAR DOCTOR: I have been made very uncomfortable by a strong growth of hairs on certain portions of my face. I would appreciate if you would give me the formula for something that will remove the hairs efficiently.

REPLY.

Let a good druggist make up the following formula:

Barium sulphide.............5 drachms
Powdered soap................1 drachm
Powdered talc..................1 ounce
Wheat flour.....................1 ounce

To apply, take about a teaspoonful of this powder and three teaspoonfuls of water, make a smooth paste and apply evenly with a spatula or brush for five minutes: then apply a little more water over the paste for five more minutes: moisten thoroughly with a sponge, gently rub off, and apply some cold cream. These directions should be followed in cases where the growth of hairs is strong, moderation is required where the hairs are very fine.

TOWNS-LAMBERT TREATMENT FOR MORPHINISM.

MR. D. S. A., Detroit, Mich., writes:

DEAR DOCTOR: What is the Towns-Lambert treatment for morphinism? Cannot get any information from other sources. As a performer and adherent to THE NEW YORK CLIPPER I want to say that if you wish to everlastingly oblige me, tell me, if you know, what that treatment is, and all about it. Many thanks, etc.

REPLY.

Chas. B. Towns, a layman, discovered and offered a treatment for the morphine and alcohol habit, in 1904, at which time, however, he did not explain the ingredients of the preparation he was using. Later he explained it to Dr. Lambert, of New York, who described it in a medical journal, in 1909. The treatment consists of the administration of mercurial preparations to produce catharsis and thereby relieve the congestion of the liver, and the other treatment is the administration of a combination of drugs that has the following composition:

Tincture of belladonna, 2 ounces
Fluid extract xanthoxylum
Fluid extract hyoscyamus, each 1 ounce

The treatment is said to be highly effectual, and I would not advise anyone to use it himself unless a person trained in its administration supervises the treatment.

H. REESE, Terril, Ia.: E. J. Tarlo, Amherst, N. S.—Your letters were answered personally. F. Ventriloquist—If you will write me legibly (I could not read your letter at all) I will be glad to advise you. F. B. N.—Libraries of any size have the books you refer to, and you will, by spending a little time, find the book containing the information you are seeking. L. L. L., Boston—Keep away from the "wise" fellows. Those "who know it all." as a rule know very little. C. O. McQ., New York—Have expected to hear from you before this. Am glad you are carrying out directions and that you are pleased with the results. You owe it as well to THE CLIPPER. FANNIE B.—All I can say is that you are not doing the right thing. Do not chase phantoms. Come down to earth. Your mother means well. T. C.—Four times a day is about the average. If you notice ill effects, stop it.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 31-FEB. 5.

U. B. O.

NEW YORK CITY.

Colonial.

Norton & Lee
Henrietta De Serris & Co.
Grace Van Studdiford
"Passion Play of Wash. Sq."
Fritz & Lucy Bruch
Paul Gordon

Alhambra.

Bancroft & Broski
Mignon
Rockwell & Wood
Holmes & Buchanan
Ben Welch

Royal.

Clara Morton
Howard, Kible & Herbert
George Howell & Co.
Collier & De Wald
Abe Attell
Irene & Marie
Moore & Wiser
Cantwell & Walker
Rockwell & Wood
O'Donnell & Blaire

Orpheum (Bkln.)

Tighe & Jason
Wm. Morris & Co.
Ameta
Merian's Dogs
Bertha Morrelle's Sextette
White & Clayton
McIntyre & Heath
Harrison Brockbank & Co.

Bushwick (Bkln.)

Charles Grapewin & Co.
Josie Heather & Co.
Morton & Moore
Nasimova
Scotch Lads & Lassies
Erford's Sensation
Harry Gerard & Co.
Welch, Mealy & Montrose
Harris & Manion

Prospect (Bkln.)

Claire Vincent & Co.
Five Statues
Harry Brooks & Co.
Charles Ahearn & Co.
Misses Lightner & Alexander
Roxy La Rocca

ATLANTA, GA.

Forsyth.

Gautier's Toy Shop
Scott & Keane
Kajiyama
Albert & Irving
Britt Wood
Sid Lewis
"Society Buds"
Lyons & Yosco

BOSTON.

Keith's.

Six American Dancers
The Gladiators
Charles Olcott
Marie Tempest & Ellis
Moon & Morris
Gruber's Animals
Julie Blane & Co.
Mr. & Mrs. Jimmie Barry
Morrissey & Hackett

BALTIMORE, MD.

Maryland.

Lucy Gillette
Bee Hoe Gray & Summerville
Adonis & Dog
Frank North & Co.
Fred V. Bowers & Co.
Bernard & Phillips
Anna Chandler
Alan Brooks & Co.

BUFFALO, N. Y.

Shea's.

Myrl & Delmar
Fred J. Ardath & Co.
Knapp & Cornella
Mercedes
Kingston & Ebner
Five Belmonts
Beatrice Herford

BIRMINGHAM, ALA.

Lyric.

(Splits with Nashville.)

First Half
Kerville Family
J. C. Nugent & Co.
The Turpins
Ruth Curtis
Emmett Welch's Minstrels
Rae E. Ball

Last Half
Bronte & Aldwell
Elisabeth Baker & Co.
E. Welch's Minstrels

CINCINNATI.

Keith's.

Orange Packers
Violet Dale
Frank McIntyre & Co.
Meehan's Dogs
Van Dyke
Heras & Preston
"Cranberries"
Stewart & Donahue

CLEVELAND.

Keith's.

Avon Comedy Four
Olympia Desvall
Weber & Fields
Bert Levy
Dainty English Trio
Belle Baker

COLUMBUS, O.

Keith's.

Hallen & Fuller
Gladys Alexandria & Co.
Sherman & Uttry
MacRae & Clegg
Song Revue

CHATTANOOGA.

Orpheum.

First Half
Six Water Lilies
Capital City Four
Farrell & Farrell
Helen Veola

Last Half
Six Water Lilies
Bert Fitzgibbon
Geo. Damerel & Co.
Von Hampton & Schriner
Dolly & Mack
Tom Kuma

CHARLESTON, S. C.

Victoria.

First Half
Harry Lester Mason
Big City Four
Bobbie Walthour & Co.
Dorothy De Schelle & Co.
Natalie Navarre
Dan Burke & Girls

Last Half
Brown & Spencer
Howard & Fields
Cole & Woods
Dan Burke & Girls
Carlton & Clifford

DETROIT.

Temple.

Quiroga
Dooley & Rugel
Three Floods
Primrose Four
The Grazers
Kathleen Clifford
Valerie Bergere & Co.

DAYTON, O.

Keith's.

Vallecita's Leopards
Namba Bros.
Honey Boy Minstrels
(To fill.)

ERIE, PA.

Colonial.

Three Lyres
Earl & Curtis
Geo. M. Roesner
J. W. Keane & Co.
Martinetti & Sylvester
Hermine Shone & Co.

GRAND RAPIDS.

Empress.

McKay & Ardine
Gaston Palmer
Grace Fisher & Co.
Lulu Coates & Co.
"Petticoats"
Flying Martins
Milton & De Long Sisters

HAMILTON, CAN.

Temple.

Kit Carson
McCabe, Levee & Pond
"Fascinating Flora"
Hal Davis & Co.
Meredith & Snoozer

INDIANAPOLIS.

Keith's.

Leo Beers
Chip & Marble
Cycling Brunettes
Tallman
Monroe & Mack
Stan Stanley Trio
Klass & Bernie

JACKSONVILLE.

Orpheum.

First Half
Pisano & Bingham
Mareena, Navarro & Mareena

Last half
Kenneth Casey
Musical Brass
"Golfing Girls"
Harry Webb
The Patricks

KNOXVILLE, TENN.

Grand.

(Splits with Chattanooga)

First Half
Bert Fitzgibbon
Jack Onri
Von Hampton & Schriner
Dolly & Mack
Tom Kuma

Last Half
Martini & Maxmillian
Farrell & Farrell
Capital City Four
(One to fill)

LOUISVILLE.

Keith's.

Charlotte Parry & Co.
Ketchem & Cheatem
Clown Seal
McCloud & Carp
Mme. Herrmann & Co.
Corbett, Sheppard & Donovan
Billy B. Van & Co.

MONTREAL, CAN.

Orpheum.

Ralph Smalley
Jackson & Wahl
Emmett & Tonge
Homer Miles & Co.
(To fill)

NORFOLK, VA.

Colonial.

(Splits with Richmond)

First Half
Old Homestead Octette
Seven Romas
De Witt Young & Sister
Jack Kennedy & Co.
Schilling & Anderson
Celeste

Last Half
Kelt & De Mont
Five Musical Hodges
Belle Rutland
McGowan & Gordon

NASHVILLE, TENN.

Princess.

(Splits with Birmingham)

First Half
Bronte & Aldwell
Navassar Girls
Martini & Maxmillian

Last Half
Kerville Family
J. C. Nugent & Co.
The Turpins
Navassar Girls

OTTAWA, CAN.

Dominion.

Dooley & Sales
"Munitions"
(To fill.)

PHILADELPHIA.

Keith's.

Alfred Bergen
Loughlin & Gaxton
Bradley & Norris
Morton & Glass
Santley & Norton
Robbie Gordone
Marie Fitzgibbons
Mrs. Langtry & Co.
Willard Simms & Co.

PITTSBURGH.

Davis.

Misses Campbell
Sansone & Delilah
Mme. Calve
Madden & Ford Co.
Matthews & Shayne Co.
(To fill.)

PROVIDENCE.

Keith's.

Lunette Sisters
"The New Producer"
Farber Girls
Cressy & Dayne
Maurice Burkhart
Frances Nordstrom & Co.
Orth & Dooley
Toyo Troupe

ROCHESTER, N. Y.

Temple.

Bert Melrose
Van & Schenck
Alexander Bros.
Crawford & Broderick
Wm. & Margaret Cutty
Nederveld's Baboons
"The Highest Bidder"

RICHMOND, VA.

Bijou.

(Splits with Norfolk.)

First Half
Kelt & De Mont
Five Musical Hodges
Belle Rutland
McGowan & Gordon

Last Half
Old Homestead Octette
Seven Romas
DeWitt Young & Sister
Jack Kennedy & Co.
Celeste
Schilling & Anderson

ROANOKE, VA.

Roanoke.

First Half
Mlle. Vadie & Girls
Musical Nosses
Three Misses Stewart
Henry G. Rudolf
Mr. & Mrs. Allison

Last Half
Joe Daniels
Musical Nosses
(To fill.)

SAVANNAH, GA.

Bijou.

First Half
Kenneth Casey
Musical Brass
Howard & Fields
Brown & Spencer
"Golfing Girls"
Harry Webb
The Patricks

Last half
Pisano & Bingham
Mareena, Navarro & Mareena
(To fill.)

TOLEDO, O.

Keith's.

Allen Dinehart & Co.
Mullen & Coogan
Burnham & Irwin
Everest's Novelty Circus
Watson Sisters
Van Cleve & Pete
Morgan Dancers

TORONTO, CAN.

Shea's.

Craig Campbell
Colonial Belles
"Tango Shoes"
Jed & Ethel Dooley
John B. Hymer & Co.
Bessie Wynn

WASHINGTON.

Keith's.

Raymond & Caverly
Herbert's Dogs
Corcoran & Dingle
Elsie Janis
Lohse & Sterling
Maryland Singers
Hunting & Frances

WILMINGTON, DEL.

Garrick.

Valentine Vox
Gallagher & Martin
Gordon & Rica
Willie & Nash
(To fill.)

YOUNGSTOWN, O.

Hippodrome.

Harry & Eva Puck
International Girl
Dorothy Regel & Co.
Henry Lewis
Antwerp Girls
Joe Cook
Imperial Jiu Jitsu Troupe

ORPHEUM CIRCUIT

CHICAGO.

Palace.

Phyllis Neilson-Terry & Co.
"The Bride Shop"
Reine Davies
Williams & Wolfus
"The Girl in the Moon"
Milt Collins
Kirk & Fogarty
Pieltert & Schofield

Majestic.

Nora Bayes
Eddie Leonard & Co.
Vanderbilt & Moore
Don Fong Gue & Haw
Elsie Williams & Co.
Quigley & Fitzgerald
The Sharrocks
Olga
Four Londons

CALGARY, CAN.

Orpheum.

Dorothy Jardon
Mirano Bros.
James H. Cullen
McCormack & Wallace
Sam Barton
Sharp & Turek
"Passion Play of Wash. Sq."

DENVER, COLO.

Orpheum.

Eddie Foy & Family
Fatima
Mme. Donald-Ayer
Freeman & Dunham
Leo & Mae Jackson
Jean Challon
Ballet Divertissements

KANSAS CITY, MO.

Orpheum.

Lillian Russell
Lew Hawkins
Gen. Ed. Lavine
Claudius & Scarlet
Reese & Basse
Leon Sisters & Co.
Arthur Barat

LOS ANGELES.

Orpheum.

Moore & Haager
Ruby Helder
Comfort & King
Victor Morley & Co.
Harmony Trio
Ryan & Lee
Harry Fern & Co.
Gauthier & La Devi

LINCOLN and COLO. SPRINGS.

(Split Week.)

Victor Morley & Co.
Three Leightons
Page, Hack & Mack
Conrad & Conrad
Thurber & Madison
The Cansinos
Nonette

MEMPHIS, TENN.

Orpheum.

Saint & Sinner
Walter C. Kelly
Long Tack Sam Co.
Toots Paka & Co.
Nellie V. Nichols
Donovan & Lee
De Voie & Livingston

MILWAUKEE, WIS.

Majestic.

Fashion Show
"Dinkelspiel's Xmas"
Al. Herman
Mazie King & Co.
Ray Samuels
Miller & Vincent
Ben Beyer & Co.

MINNEAPOLIS.

Orpheum.

Geo. Damerel & Co.
Harry Green & Co.
Diamond & Brennan
Gardiner Trio
Ed. Morton
Bolger Bros.
Flying Wuernts

NEW ORLEANS.

Orpheum.

"A Telephone Tangle"
Rooney & Bent
Wm. Pruette & Co.
Rochez's Monks
Payne & Niemeyer
Glen Ellison
Weimers & Burke

OAKLAND.

Orpheum.

Nesbit & Clifford
Tuscano Bros.
Mrs. Gene Hughes & Co.
Cantor & Lee
Major Mack Rhoades
Miss Leitzel

PORTLAND, ORE.

Orpheum.

Howard & Clark
Corelli & Gillette
Emmet De Voy & Co.
Olga Mishka Trio
Lamberti
The Kitamuras
Dyer, Faye Trio

OMAHA, NEB.

Orpheum.

Carolina White
Hines & Wilbur
Stone & Hayes
Schiavoni Troupe
Olga Cook
Laura Nelson Hall & Co.

SAN FRANCISCO.

Orpheum.

Tooney & Norman
Van & Bell
Marie Bishop
Frank Fogarty
Billy Bouncer's Circus
Jno. R. Gordon & Co.
Rock & White
The Bellringers
Chic Sale

ST. LOUIS.

Columbia.

Sam Bernard
Mlle. Lubowska
Mr. & Mrs. Erwin Connolly
Ray Dooley Trio
Lewis & McCarthy
Garcinetti Bros.
De Vine & Williams
Two Tomboys

ST. PAUL, MINN.

Orpheum.

Julie Ring & Co.
Umberto & Sacchetti
Rankoff & Girlie
Beec Wheeler & Co.
Whiting & Burt
Hallen & Fuller
Dupree & Dupree

SACRAMENTO & FRESNO.

(Split Week.)

Mae Francis
Mayo & Tally
Les Yardys
The Duttons
Eva Taylor & Co.
"The Bachelor Dinner"
Burley & Burley

SALT LAKE CITY.

Orpheum.

Mary Shaw & Co.
Stuart Barnes
La Mont's Cowboys
Reynolds & Donegan
The Crisps
Pierrie Millership
Flavilla

SEATTLE, WASH.

Orpheum.

Gertrude Hoffmann & Co.
Harry Langdon & Co.
Moore, O'Brien & Cormack
Grace De Mar
Paul Le Van & Dobbs

WINNIPEG.

Orpheum.

Worth & Brice
Arthur Sullivan & Co.
Reisner & Gores
Goldsmith & Hoppe
Frankie Murphy
Herbert Germaine Trio
Stevens & Falke

LOEW CIRCUIT.

(EASTERN.)

NEW YORK CITY.

American.

First Half
Bauer & Saunders
Howard & Simmons
Reed Bros.
Jane Lawrence
Handicap Girls
O'Neal & Gallagher
Kingsbury & Munson
Joe Welch
Helene & Emilion

Last Half
Mildren Haywood
Sabbott & Wright
Pearl Bros. & Burns
Moretti Opera Co.
Connolly Sisters & Berger
"Silver Threads"
Joe Welch
Bruno & Kramer

Boulevard.

First Half
Norton & Allen
Jimmie Fletcher
Cadets de Gascoyne
Fiddler & Shelton
"Ships Pass in Night"

Last Half
DeWar's Circus
Forrester & Lloyd
Lockett & Waldron
Schwartz Bros.
Oscar Lorraine

Delancey Street.

First Half
Two Brownies
Emma Stevens
Wm. O'Clare & Girls
"Paid With Interest"
Lew Cooper
Stone & Munson
Guinan & Newell

Last Half
Whittle
Jane Lawrence
Reed Bros.
White Sisters
Middleton-Spellmeyer Co.
Ed. Dowling

Greeley Square.

First Half
Thomas & Henderson
Sallie Fields
Nat Nazarro Troupe
Cranston & Lee
Mullaly, Pingree & Co.
Pearl Bros. & Burns
Ruth La Mar

Last Half
Johnson & Mitchell
Will H. Fox
Cadets de Gascoyne
Hal Crane & Co.
Stanley & Gold
Roberts

Lincoln Square.

First Half
Weber & Day
Black & White Revue
Forrester & Lloyd
Middleton-Spellman Co.
Courtney Sisters

Second Half
Vanderhoff & Loule
Kay, Bush & Robinson
Frank Terry
Chas. Mason & Co
Courtney Sisters

National.

First Half
Roeber & Gibson
Will H. Fox
Golding & Keating
Hal Crane & Co.
White Sisters
De. War's Circus
Second Half
Murphy & Foley
Elwood & Snow
Lee Tong Foo
Bessie Rempel & Co.
Duffy & Montague
Selbind & Grovini

Orpheum.

First Half
Elwood & Snow
Morris & Wilson
Master Long Acre & Co.
Lockett & Waldron
Kelly & Francis
Second Half
Two Brownies
Cotton & Long
Williams & Held
Cummings & Gladyings
Marie Fenton
Lodi Troupe

Seventh Avenue.

First Half
Ford & Urma
Stanley & Gold
Moretti Opera Co.
Quinn & Mitchell
Catherine Hayes & Co.
Rita Gould
Sinking the Lusitania
Second Half
Burns & Foran
Kelly & Pollock
Reno
Handicap Girls
Emma Stevens
Kingsbury & Munson
Lew Cooper
Pauline & Leopards

BROOKLYN, N. Y.

Bay Ridge.

First Half
Nelson & Kennedy
Port & Le Lacey
Marie Hart
Schwartz Bros.
Kelly & Pollock
Cunningham & Clements
Last Half
Follis Sisters & Le Roy
Jones & Johnson
Cranston & Lee
"Ships Pass in Night"
Wm. F. Meyers
Prevost & Brown

Bijou.

First Half
Gilbert Lozee
Sabbott & Wright
Dayton Family
"Best of Friends"
Jones & Johnson
Lawrence & Edwards
Last Half
Banjo Bill
Weber & Day
Act Beautiful
Quinn & Mitchell
"To Save One Girl"
Golding & Keating
Anderson & Pony

De Kalb.

First Half
Alton & Allen
Ralph La Mar
Bernard & Shaw
Master Frank Long Acre
Rita Gould
Kelly & Francis
Last Half
Banjo Bill
Johnson & Mitchell
Frank Perry
Bessie Rempe & Co.
Meody Four
Selbind & Grovini

Fulton.

First Half
Burns & Foran
Silver Threads
Cummings & Gladyings
Morse & Frey
Jack Marley
Pauline's Leopards
Last Half
Lawrence & Edwards
Marie Hart
"Best of Friends"
Newsboys' Sextette
Zita Lyons

Palace.

First Half
Maori Sisters
Bernard & Shaw
Williams & Held
Anderson & Evans
Oscar Lorraine
Second Half
Bauer & Saunders
Morse & Frey
Cunningham & Clements
Stone & Marion
Nat Nazarro Troupe

BALTIMORE.

Hippodrome.

Nathano Bros.
Master Move
Ben & Hazel Mann
Consul & Betty
Alice Cole
Ed. Blondell & Co.
Park, Rome & Francis
William Morris

BOSTON.

Globe.

First Half
Melba & Ricardo
Telegraph Trio
Whittle
Billy "Swede" Hall & Co.
Craig & Irving
Black & White Revue
Second Half
Roeber & Gibson
Koster
Gordon & Post
Yellow Peril
Mary Rochs & Co.

BOSTON.

St. James.

First Half
Lucier
Holden & Herron
Yellow Peril
Nowlin & St. Claire
Phantomas
Second Half
Julia Edwards
Tyler & Crolius
Billy "Swede" Hall & Co.
Reed & Bassl
Ismed

BOSTON.

Orpheum.

First Half
Koster
Tyler & Crolius
Reed & Bassi
Ismed
McCormack & Irving
Singer's Midgets
Harry Cutler
Last Half
Cecil Eldred & Carr
Florence Timponi
Smith & Kaufman
Phantomas
Nowlin & St. Claire
Singer's Midgets
Rogers, Hughes & Franklin
Lucier

CLEVELAND.

Miles.

DeWitt & Duval
Larry Comor
Scoville Dancers
Clark McCullough
Kluting's Animals

DETROIT.

Orpheum.

Manola
Ashley & Morgan
Bessie LeCount
Edward Abeles & Co.
Harry Breen
Xylophiends

FALL RIVER.

Bijou.

First Half
Florence Timponi
Smith & Kaufman
Connolly Sisters & Berg
Kawana Bros.
Second Half
Melba & Ricardo
Eckhoff & Gordon
Telegraph Trio
H. B. Toomer & Co

HOBOKEN.

Lyric.

First Half
Clara Illig
Zita Lyons
Second Half
Sherlock the Second
McIntosh & Maids

NEW ROCHELLE.

Loew's.

First Half
Xylo Maids
William F. Meyers
Sceley & Chick
Second Half
Ford & Urma
Andrew Kelly
The Berrens

NEWARK, N. J.

Majestic.

First Half
Alton & Allen
Bobbie & Nelson
Mildred Haywood
"To Save One Girl"
Eddie Dowling
Anderson & Pony
Last Half
Howard & Simmons
Thomas & Henderson
William O'Clare & Girls
Sallie Fields
"Paid With Interest"
Jack Marley

PROVIDENCE

Emery

First Half
Julia Edwards
Rogers, Hughes & Franklin
Eckhoff & Gordon
H. B. Tromer & Co.
Cecil Eldrid & Carr
Last Half
Kawana Bros.
Craig & Irving
McCormack & Irving
Harry Cutler

TORONTO.

Yonge Street.

Mayn & Ferns
Brown-Fletcher Trio
Ford & Truly
"Evil Hour"
Elsie White
The Glendales

PANTAGES' CIRCUIT.

CALGARY, CAN.

Pantages'.

"Boarding School Girls"
Reed & Wood
Norton & Earl
Al. Fields & Co.
Cooke & Rothert

EDMONTON, CAN.

Pantages'.

"The Dream Pirates"
Dancing Le Vars
Packard Four
Chris. Richards
Emmett & Emmett

LOS ANGELES, CAL.

Pantages'.

Four Casters
Golden West Maids
Knox Wilson & Co.
Jarvis & Harrison
Harry La Toy

OAKLAND, CAL.

Pantages'.

Maurice Samuels & Co.
Princeton & Yale
Toozoonin Arabs
Hazel Kirke Trio
Barnold's Dogs

PORTLAND, ORE.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
Singing Parson
The Bremens
O'Neal & Walmsley

SPOKANE, WASH.

Pantages'.

"Dairy Maids"
Mystic Bird
Yates & Wheeler
Angelo Arminto & Bros
Wright & Davis

SEATTLE, WASH.

Pantages'.

Carmen's Minstrels
Andy Lewis & Co.
Ruth & Kitty Henry
Grace Cameron
Bett's Seals

SAN FRANCISCO

Pantages'.

Fashion Girls
Potts Bros. & Co.
Bob Albright
Billee Seaton
Standard Bros.

SAN DIEGO, CAL.

Pantages'.

"Colonial Days"
Les Arados
Creo
S. H. Dudley & Co.
Dancing Davey

TACOMA, WASH.

Pantages'.

Arthur La Vine & Co.
Raymond & Bain
Greenlee & Drayton
Valerie Sisters
Hanlon & Clifton

VANCOUVER, CAN.

Pantages'.

"Cannibal Maids"
Grace McCormack
Imperial Troupe
Steiner Trio
Frank Bush

VICTORIA, CAN.

Pantages'.

"Office Girls"
Gallagher & Carlin
Rucker & Winnifred
Keegan & Ellsworth
Bert Wiggin & Co.

WINNIPEG, CAN.

Pantages'.

"Dream of the Orient"
"After the Wedding"
Faber & Waters
De Michel Bros.
The Creightons

S. & C. CIRCUIT

ANACONDA, MONT.

Margaret.

(Feb. 2)
Harry Sterling
Carl & Rhell
Cora & Robt. Simpson
Musical Kuehns
Geo. Lee & Girls
Ray Conlin

BUTTE, MONT.

Empress.

(Feb. 5, 6)
Harry Sterling
Carl & Rhell
Cora & Robt. Simpson
Musical Kuehns
Geo. Lee & Girls
Ray Conlin

CINCINNATI.

Empress.

Pean & Hamilton
Tom Brantford
West & Boyd
Mlle. Irene's Circus
Sam J. Curtis & Girls
Scharf & Ramser

CLEVELAND.

Gordon Sq. & Liberty

Kresko & Fox
Gorman Bros.
Wille Bros.
Jason King Quartette
Lew Pistel

DETROIT.

Miles.

Roy Thompson's Horses
Koniger & Lester
Housch & La Belle
Lorraine Buchanon
Novelty Four
John Higgins

DICKINSON, N. D.

O. H.

(Jan. 31)
Mr. & Mrs. Fred Allen
Howatson & Swaybelle
Jules Levy Family
Eight Black Dots
Adams, Beverly & West
La Della Comiques
Gregoire & Elmina Co.

FAIRMONT, W. VA.

Colonial

Stuart
Orpheus Comedy Four
Al. Harrington
(Two to fill.)

FARGO, N. D.

Grand

First Half
Mills & Lockwood
Allen Trio
Burt & Lytton
Last Week
Libby & Barton
Strassell's Animals
Wm. Lyttell & Co.

GREAT FALLS.

G. O. H.

(Feb. 5, 6.)
Mr. & Mrs. Fred Allen
Howatson & Swaybelle
Jules Levy Family
Eight Black Dots
Adams, Beverly & West
Gregoire & Elmina Co.

HELENA, MONT.

Liberty.

(Jan. 31, Feb. 1.)
Harry Sterling
Carl & Rhell
Cora & Robt. Simpson
Musical Knehns
Geo. Lee & Girls
Ray Conlin

JANESVILLE, WIS.

Apollo.

Ye Old Song Review
Rubin's Dogs
(Two to fill)

LEWISTON, MONT.

Judith.

(Feb. 3, 4.)
Mr. & Mrs. Fred Allen
Howatson & Swaybelle
Jules Levy Family
Eight Black Dots
Adams, Beverly & West
Gregoire, Elmina Co.

LOS ANGELES.

Hippodrome.

Tom Powell's Minstrels
Singing Five
Marimba Maniacs
Billy Clark
Nettie Carroll Troupe
Van Dalle Sisters

MINNEAPOLIS.

Unique.

The Valdos
Handers & Millis
Casting Lamys
Grant Gardner
Ann Hamilton & Co.

N. YAKIMA, WASH.

Empire.

Aerial Mells
Hyman Meyer
Lilly Lenora & Co.
Ranous-Nelson Co.
Blanche Colvin
Four La Della Comiques
Gray & Graham

PORTLAND, ORE.

Empress.

Jacobs' Dogs
Carroll, Keating & Fay
Florence Modena & Co.
Three Alverattas
Wallie Brooks & Co.
Fairman & Archer
Geo. B. Alexander

ST. PAUL, MINN.

Empress.

Edith Mote
Young & Young
"Wallingford Outdone"
La Toy Bros.
(One to fill)

ST. CLOUD, MINN.

Nemec.

(One Day)

(One day)
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Mills & Lockwood
Strassel's Animals

SEATTLE.

Empress.

Cadieux
Barber & Jackson
Bud Snyder
Harry Mason & Co.
Johnson & Connel
Gerard & West

SAN FRANCISCO.

Empress.

Mlle. Emerie & Co.
Techow's Cats
Smith & Hunter
Fogarty's Dancers
Adams & Guhl
Helen Carlos Trio
Melody Trio

SACRAMENTO.

Empress.

Toki Murato
Malone & Malone
Leonard & Willard
Six Cecelain Maids
Belmont & Harl
Four Juvenile Kings
Marriott Troupe

W. V. M. A. CIRCUIT

CHICAGO.

American (Chi.)

First Half
El Rey Sisters
Davis & Walker
Lorraine Dudley & Co.
Kilkenny Four
Everest's Monks
Last Half
Willing & Jordan
Paul Kleist & Co.
Bixley & Lerner
"The Co-Eds"
(One to fill)

Wilson (Chi.)

First Half
All Girl Revue
Mabel Harper
Last Half
Lua & Anelika
Neil Abel
Milton & De Long Sisters
Weber & Elliott
Royal Gascoignes

Windsor (Chi.)

First Half
Graham & Randall
Three Vagrants
"Little Miss U. S. A."
Last Half
The Junior Revue

Avenue (Chi.)

First Half
Claremont Bros.
Smith & Farmer
Davis Castle Trio
Paul Bauens
"The New Leader"
Last Half
"The Night Clerk" (Tab.)

Kedzie (Chi.)

First Half
Arnold & Florence
Wanzer & Palmer
Hyman Adler & Co.
Last Half
Boothby & Everdeen
Storm & Maurston
Borsini Troupe

Academy (Chi.)

First Half
Victorine & Zolar
Three Ameres
(Three to fill)
Last Half
Lillian Sieger
Buch Bros.
(Three to fill)

Lincoln (Chi.)

(Sunday, Jan. 30.)
Junior Follies
Dancing Kennedys
First Half
"The Prince of To-night"
Last Half
Hettie Sherwin
Sunset Six
King & Harvey
"The New Leader"
(One to fill)

ALTON, ILL.

Hippodrome.

First Half
Mae Curtis
Morris & Allen
Last Half
Seymour's Happy Family
Brown & Jackson

AMES, IA.

Princess.

Last Half
Lloyd Sisters

APPLETON, WIS.

Bijou.

First Half
Mankin
Three Rozellas
Last Half
Agnes Kane
Osaki Trio

ANACONDA, COLO.

Reel.

First Half
Abrams and Rose
Last Half
Billy and Ada White

AURORA, ILL.

Fox.

First Half
Stock Co.
Last Half
Dwight Pepple's All Girl Revue

BAKER, IDA.

Orpheum.

First Half
Tedy Osborne's Town Review
Jack Fine
Last Half
Phemie Lockhart
Keno and Wagner

BOISE, IDA.

Majestic.

First Half
The Dares
Edith Haney & Co.
Last Half
Teddy Osborne's Town Review
Jack Fine

BRANDON, MINN.

Sherman.

First Half
Bert Coleman
The Fashion Shop
Haney & Long
Davies & Romanelli
Last Half
Clark Sisters
Ethel May
(One to fill)

BLOOMINGTON, ILL.

Majestic.

First Half
"September Morn"
Last Half
Merle's Cockatoos
Fisher & Rockaway
Remick's Song Revue
Barnes & Byron
The Le Grohs

CHAMPAIGN, ILL.

Orpheum.

First Half
Eller's Circus
Green & Parker
Southern Porch Party
Brooks & Bowen
Australian Woodchoppers
Last Half
Smith & Farmer
"The Flirting Widow"
Huling's Seals
Thos. Potter Dunne
Two Georges

CROOKSTON, MINN.

Grand.

(Sunday, Jan. 30)
Seabury & Price
Jewell Comedy Trio
Melnote-La Nolo Troupe

COUNCIL BLUFFS, IA.

Nicholas.

First Half
Dixon & Dixon
Three Shannons
Billy Burns

CLINTON, IA.

Orpheum.

First Half
Junior Revue
Last Half
Frank & Clara Latour
Benny & Woods
Bertie & Fowler

(See page 22.)

SHAPIRO, BERNSTEIN & CO.

MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

THREE STARTLING HEADLINERS

MR. AL. PIANTADOSI, who composed "I Did't Raise My Boy To Be A Soldier," has just handed us, in collaboration with **Blanche Merrill**, one of the most startling songs the world has ever known, the great dream of peace song

"OH! GOD LET MY DREAM COME TRUE"

Last night I was dreaming,
I went up to Heaven above;
Up to the great Unknown,
Before my Maker's throne.
And there I saw the rulers,
Who once were bitter foes;
Forgiven and forgotten,
Were all their sins and woes.
"Hosannah in the Highest,"
Rang out through Paradise.

CHORUS.

There was peace on earth; good will towards men,
And all men were brothers again;
Their hands were clasped once more in love,
Mother's prayers were not said in vain.
And the tears of blood were wiped away,
The curse of war was through;
Then all were one, Thy will be done,
Oh God, Let my dream come true.

But soon I awakened,
And found it was only a dream;
The raging dogs of war,
We're fighting as before.
The wounded and the dying,
Were crying loud for peace;
It seemed to me that bloodshed,
And war would never cease.
I closed my eyes in slumber,

The most beautiful and impressive ballad that we have published in our long and successful career in the music business

"WHAT A WONDERFUL MOTHER YOU'D BE"

By JOE GOODWIN and AL. PIANTADOSI

The song which has set the whole country agoing in less than ten days

"ALL ABOARD FOR CHINATOWN"

By DAVIS and BROOKHOUSE

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NEW YORK CITY

Chicago
Grand Opera House Bldg.

Philadelphia
Chestnut Street O. H., Opposite Keith's

'Frisco
Pantages Theatre Bldg.

Tun Chin Troupe
(One to fill)

CANTON, ILL.
Princess.
Last Half
Clare & Flo Gould
Frank Gebo
Newhoff & Phelps
Seymour Sisters

COLUMBIA, ILL.
Davenport.
First Half
Harry Hayward & Co.
Empire Comedy Four
Caine & Odom
Belle Italia Troupe
Valentine & Bell
Last Half
Svengali
Raymond Sisters
Dunbar & Turner
"Little Miss U. S. A."
Lucky & York

DECATUR, ILL.
Empress.
First Half
Wilton Sisters
Colonial Minstrel Maids
Jack Lester
Belt & Eva
Dorsck & Russell
Last Half
"Junior Follies"

DUBUQUE, IA.
Majestic.
First Half
"The Night Clerk" (Tab.)
Last Half
Three Amevas
Adelaide
Graham & Randall
Mr. & Mrs.
Hugh Emmett Co.
Wanzer & Palmer
Torcat's Novelty

DES MOINES IA.
Orpheum.
First Half
Hopkins & Axtell
Kennedy & Burt
Kinze
Trovato
Sig. Franz Troupe
The Soltanos
Last Half
Davis-Castle Trio
Grace De Winters
Van & Hyman
Fay, Two Coleys & Fay
Carter

DULUTH, MINN.
New Grand.
First Half
Mr. & Mrs.
Jack McGreevey
Morgan & Stewart
Willing & Willing
Five Romeroes
Last Half
Jerry & Gretchen
O'Meara
Tom Davies & Co.
Fred Sandy
Bonessetti Troupe

EAST ST. LOUIS, MO.
Esther's.
First Half
Brown & Jackson
Zoa Mathews
Seymour's Happy Family
Last Half
Great Lester
"The Debutantes"

EVANSVILLE, IND.
New Grand.
Wilson & Aubrey
Ed. & Jack Smith
"When We Grow Up"
Dorothy Herman
Old Soldier Fiddlers

EAU CLAIRE, WIS.
Orpheum.
Emmett's Canines
Troy Comedy Four
(One to fill)
Last Half
Three Rozellas
Manlin
Archer & Carr

EDMONTON, CAN.
Empire.
First Half
Mathes Bros. & Girlie
King Black Face
Jewell City Trio
Mus. Vynoe
Last Half
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda Trio

ELGIN, ILL.
Grand.
(Splits with Joliet)
First Half
Lamb's Manikins
Horn & Ferris
Chartres Sisters
& Halliday
Spencer & Williams
Roy & Arthur

FT. WILLIAM, CAN.
Orpheum.
(Feb. 4, 5)
Mr. & Mrs. Jack
McGreevey
Morgan & Stewart
Willing & Willing
Five Romeros

FT. DODGE, IA.
Princess.
First Half
Ovando-Prince Trio
Hickman Bros. & Co.
Arthur Rigby
The Vanderkoffs
Last Half
Jerome & Walker
Wayne & Marshall
El Rey Sisters
(One to fill)

FON DU LAC, WIS.
Idea.
First Half
Rice Bros.
Gardner's Maniacs
Last Half
Chabot & Dixon
(One to fill)

GREEN BAY, WIS.
Orpheum.
Last Half
Joe Kennedy
Mabel Harper
David Walker
"School Days"

GREAT FALLS.
Palace.
First Half
Stroud Trio
Victoria & Forrest
Day & Brown
Le Clair & Sampson
Last Half
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio

GRAND FORKS, N. D.
Grand
First Half
Clark Sisters
Rhea Mayo
(One to fill)
Last Half
Hayden & Goodwin
Five Lennetts
(One to fill)

GALESBURG, ILL.
Gaiety.
First Half
"Sunyside of Broadway"
(Tab.)
Last Half
Winifred De Bois
Mac Curtis
James Grady & Co.
Empire Comedy Four

HANNIBAL, MO.
Park.
First Half
Three Weston Sisters
Jassica Duo
(Three to fill)
Last Half
Billy Burns
Mamie Gilmore
Dingley & Norton
Fisher & Rockway
Wilson & Snyder

HAMMOND, IND.
Orpheum.
First Half
Neuss & Eldrid
Padden & Reed
Tom & Edith Almond
Berlo Girls
(One to fill)
Last Half
Mack & Williams
Frisco Four
Howard Chase & Co.
Morton Bros.
(One to fill)

IDAHO FALLS, IDA.
Rex.
First Half
La Vine & La Vine
Marcus & Whittle
Last Half
The Deres
Edith Haney & Co.

JOPLIN, MO.
Elec.
First Half
Lewis & Chapin
Adair & Adair
Last Half
National City Four
Jack & Jill

JEFFERSON CITY.
Gem.
First Half
Kelso Bros.
Last Half
Miller & Rainey

JOLIET, ILL.
Orpheum.
(Splits with Elgin).

KANSAS CITY, MO.
Globe.
First Half
Wagner & Bruhn
Byam, York & Faye
Broughton & Turner
Dudley Trio
(One to fill)
Last Half
Princess India
Sullivan & Meyers
Amoros & Molvey
Arthur Rigby
Five Musical Gormans

KANSAS CITY, KAN.
Elec.
First Half
Doyle & Elaine
Howe, Barlow & Ginger
Last Half
Lewis & Chapin
Sprague & McNeese

KENOSHA, WIS.
Virginian.
Last Half
Brooks, Bauth & Brown
Beach & Lynn
Alice Hamilton
(Two to fill)

LINCOLN, NEB.
Lyric.
First Half
Amoros & Molvey
Dores's Beaux & Belles
Last Half
Friend & Downing
Bella Italia Troupe

MINNEAPOLIS.
New Palace.
Hill & Sylvania
Sidney & Townley
Scovile Dancers
Chas. Seamon
The Georgettes

MADISON, WIS.
Orpheum.
First Half
(To fill)
Last Half
The Lampinis
Emba & Alton
Dolan & Lenhart
Kilkenny Four
Cheerbert's Manchurians

New Grand (Mpls.)
(Full week)
Seabury & Dwyer
Van & Hazen
Lewell Comedy Trio
Meinotte-La Noie Troupe

MASON CITY, IA.
Regent.
First Half
Redford & Winchester
Hayes & Wynn
Last Half
Baron & Lichter
Dores's Beaux & Belles

MUSCATINE, IA.
Orpheum.
Forst Half
Ramaas & Arno
Leo Filler
Rose & Severns
Alice Hamilton
(One to fill)
Last Half
Dacey & Chase
Gladys Leon
Mardo & Hunter
(Three to fill)

MARSHALLTOWN.
Odeon.
First Half
Pierce & Knoll
Mamie Gilmore
Bigsbee's Dogs
Last Half
Leo Filler
Rose & Severns
Montrose & Sardell

MISSOULA, MONT.
Bijou.
First Half
The Zirus
Jackson & Florence
Last Half
Oakes & De Lour
Abner & Rose

MEDICINE HAT.
Empress.
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda Trio

MOLINE, ILL.
Family.
First Half
Mus. Geraids
Browning & Dean
Bertie Fowler
Tun Chin Troupe
(One to fill)
Last Half
"Little Miss M'r Up"
(Tab.)

OMAHA.
Empress.
First Half
Gene & Kathryn King
Montrose & Sardelle
Baron Lichter
Five Musical Gormans
Last Half
Hayes & Wynn
Two Irmins
Billy Barron
Russell's Minstrels

OSHKOSH, WIS.
Majestic.
First Half
Chabot & Dixon
(One to fill)
Last Half
Dressler & Wilson
Rice Bros.
(One to fill)

PARSONS, KAN.
Best.
First Half
Roscetta & Sylvester
Sullivan & Meyers
Last Half
The Mutchkers
Wagner & Bruhn

PENSACOLA, MO.
Alta.
First Half
Keno & Wagner
Phemie Lockhart
Last Half
Paddock & Paddock
Barnett, Maverick & Co.

PEORIA, ILL.
Orpheum.
First Half
Merle's Cockatoos
Bemidji's Band Revue
Barnes & Barron
The Le Grohs
Last Half
Minnie Kaufman
Watson & Flynn
Frank Stafford & Co.
Chinko

QUINCY, ILL.
Orpheum.
First Half
Clare & Flo Gould
Frank Gabby
Gordon & Eldrid & Co.
Newhoff & Phelps
Joe De Koe & Co.
Last Half
Dix & Dixie
Aldrich & Griffin
Wm. Thompson & Co.
Simpson & Dean
Trevette's Dogs

ROCKFORD, ILL.
New Palace.
First Half
The Lampinis
Dolan & Lenhart
"School Days"
Prince Lai Mon Kim
Creighton, Belmont & Creighton
Last Half
Nichols Sisters
Hardeen
(Three to fill)

REGINA, MONT.
Regina.
First Half
Rialto Four
Mus. Fredericks
Gladys Arnold
Annie Abbott & Co.
Last Half
Bert Coleman
The Fashion Shop
Haney & Long
Davies & Romanelli

SPRINGFIELD, MO.
Jefferson.
First Half
National City Four
Hawley & Hawley
Jack & Jill
Last Half
Howe, Barlow & Ginger
Broughton & Turner
(One to fill)

SPRINGFIELD, MO.
Majestic.
First Half
Lawton
Emba & Alton
James Grady & Co.
Bixley & Lerner
Mrs. Eva Fay
Last Half
Ellen's Circus
Wilton Sisters
Walter McFee & Co.
Brooks & Bowen
Australian Woodchoppers

SOUTH BEND, IND.
Orpheum.
First Half
Von Cello
Willing & Jordan
Cheyenne Minstrels
"The Co-Eds"
Wm. Sisto
Last Half
"This Way, Ladies"
(Tab.)

SIOUX CITY, IA.
Orpheum.
First Half
Grace & Ernie Forest
Prince & Deerie
Carter
Van & Hyman
Last Half
The Soltanos
Sig. Franz Troupe
Hopkins & Axtell
Kennedy & Burt
Bedford & Winchester

ST. LOUIS.
Grand O. H.
First Half
Sprague & McNeece
Frank Gabby
Boothby & Everdeen
Trevette's Dogs
Ed. & Minnie Foster
Last Half
Mosher, Hayes & Mosher
Werzer & Palmer
Little Lord Robert
The De Koe Troupe

Empress.
First Half
Weber & Elliott
"The Debutantes"
Thos. Dunne
Last Half
Mlle. Francois & Partner
Norwood & Hall
Bonnie Sextette

ST. PAUL.
Princess.
First Half
Jerry & Gretchen
O'Meara
Tom Davies & Co.
Fred Lucey
Bonessetti Troupe
Last Half
Grace & Ernie Forrest
Hickman Bros. & Co.
Troy Comedy Four
Emmett's Canines

SUPERIOR, WIS.
People.
First Half
Ranson & Knight
Weber & Diehl
Arthur & Grace Terry
Last Half
Campbell & McDonald
Kenny & La France
Willinch & Antes

SASKATOON, CAN.
Empire.
Carl Rifer
Mr. & Mrs. E. Bennett
Jack Polk
"Musical Matinee"
Last Half
Rialto Four
Mus. Fredericks
Gladys Arnold
Annie Abbott & Co.

SIOUX FALLS, S. D.
Lyric.
First Half
Yvonne
(Three to fill)
Last Half
Three Shannons
Williams & Fuller
(Two to fill)

WATERLOO, IA.
Majestic.
First Half
Frank & Clara La Tour
Dunbar & Turner
Mr. & Mrs.
Hugh Emmett
Johnson, Howard & Lizetta
Last Half
Fay, Two Coleys & Fay
Last Half
The Vanderkoffs
Caine & Odom
Harry Hayward & Co.
Trovato
Valentine & Bell

WINNIPEG, CAN.
Strand.
Full Week
Pritzkow & Blanchard
Lowell & Esther Drew
Angelo, Velva & Dacey
Great Santell

WALLA WALLA.
Liberty.
First Half
Barnett, Maverick & Co.
Paddock & Paddock
Last Half
Beemer & Jug. Girl
Kelly & Potter

WATERTOWN, IA.
Metropolitan.
First Half
Campbell & McDonald
Williams & Fuller
Last Half
Prince & Deerie
Yvonne

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10 MINUTES OF THE HOUR
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34 inch	15.00	40 inch	17.00
42 inch	$17.50		

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NEW CIRCULAR NOW READY
Mail Orders Filled Same Day Received
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BURLESQUE

BY MILL.

BILLY WATSON'S SHOW FILLS THEATRE.

STAGE AND AUDITORIUM WELL OCCUPIED.

That is the way in which Billy Watson's Beef Trust is billed at the Columbia, New York, this week. As Philip Krousemeyer, in "The Alley," he plays the Dutchman and the clarinet in his usual style, but the skit has been changed somewhat. Margaret Newell has returned to the show since it was reviewed in THE CLIPPER earlier this season, and is playing Krousemeyer's daughter, but is not doing her specialty. She also appears to advantage as the maid in Malvern's household in "The Lucky Girl," formerly "The Bashful Venus," in which Billy Watson appears as usual as the broad eating and sure shot waiter. Frank Bambard made the most of Grogan, and Wm. Swan played the Alley cop.

Lew Reynolds, as Clarence Pitmoodle, acted efficiently enough.

Jane Leighton and Kathryn Pearl shared the honors in prima donna roles, both acting and singing to general satisfaction.

Frankie Farrell also took two turns in leading two numbers with good effect.

The chorus includes: Florence Cooke, Frankie Farrell, Kittie Dayton, Adelaide Walsh, Mabelle Parker, Lillian Smith, Annette Walker, Carrye Bernard, Gracie Sachs, Lulu Leslie, Lazette Weber, Mabelle Reid, Brownie Beaman, May Wagner, Mattie Kipp, Flo Ingram, Harriet Murray, Mamie Bambard, Lulu Shanley, Marie Hammett.

"McCarty," by Bambard; "A Little Bit of Heaven," by Miss Leighton; "The Salvation Army," "Broadway Swells," led by Miss Pearl and Newell; "Brave Firemen," led by Miss Leighton, were well done.

Lew Reynolds played George Malvern like a real millionaire, and Miss Leighton was his niece, Ida. Kathryn Pearl was the Lucky maid, and Adelaide Walsh, her brother. Florence Cooke and Kitty Dayton were the Swedes; Mabelle Parker, the tough girl; Philips had a lot of fun with Dooley, played by Frank Bambard. Miss Pearl made a big hit with "Aunty Skinner's Chicken Diner." "Safety First" was Miss Leighton's successful offering. "Molly Dear," "Mother, May I Go in to Swim," "My Tango Girl," by Miss Pearl; Annette Walker's violin solos were interesting interludes, and the selection of the successful model was the usual finish. Business was good on Monday. *Mill.*

UNION SQUARE STOCK.

"Breaking into Society" and "At Atlantic City" were two parts that allowed Billy Spencer and Bert Weston opportunities for manufacturing laughs, at the Square last week, while Dewy Campbell and Joe West, and the "beauty four," Lena La Grouvier, Louise Pierson, Norma Brown and Laura Houston—worked up "feed" stuff and led numbers.

With the addition of Gus Fay to the present cast, next week, business should take another leap and increase the good returns the box office has shown in the past. The Square is sure giving its patrons full value for what it charges at the gate. *Tod.*

THE FRENCH MODELS.

At the Olympic, New York, this new show opened 24, in "Izzy, the Baron," with Monte Carter, Edna Raymond, Billie Ballus, Charles Tyson, Ruth Barbour, the Great Jansen, the Preis Trio, and Domethal, the Greek wrestler.

HARRY WELSH GIVES NOTICE.

At Rochester, on Jan. 22, Harry Welsh will close with the Monte Carlo Girls.

RAFFLE TO HELP BUCKLEY.

Al. Harrison, of the "Me Him and I" Company, is engineering a raffle for a diamond ring, to enable Joe Buckley to undergo treatment to regain his health. One dollar remittances may be addressed to Al. Ingare of the Marion Hotel, Canal and Madison Street, Chicago. Joe Buckley was cast as Con Con in the "Me, Him and I" show.

THE DALY CREW.

The stage crew at Daly's New York, includes: George Flash, stage manager; Ed. Marwe'l, properties; Stevens, electrician; Nemo, flyman, and Thos Harmon, doorman. Mr. Graylock directs the orchestra.

MOST POPULAR CHORISTER.

In the most popular chorus girl contest held at the Union Square, New York, last week, Theresa Scalerie won the first prize, ten dollars, with a vote of 1,253; 473 votes over May "Nut" Saunders.

GUS FAY AT SQUARE.

Gus Fay, the well known German comedian, will be added to the cast of the Union Square Stock Co., beginning Jan. 31, making the principals number nine now, in front of a chorus of eighteen.

SARAH MACK UNDER KNIFE.

Sarah Mack, of the Monte Carlo Girls, who has been ill at Mercy Hospital, in Springfield, Mass., for four weeks, suffering with pleuro pneumonia, underwent an operation Jan. 18.

JOE CARLYLE, MANAGER.

Joe Carlyle is now manager of the September Morning Glories in place of M. Bergower. Frank Freeman has succeeded Joe in advance of the Star and Garter Show.

CHORUS GIRLS CONTEST

THE CLIPPER REGRETS TO ANNOUNCE THAT AS THERE HAS BEEN A MISUNDERSTANDING ON THE PART OF THE CHORUS GIRLS THE CONTEST IS WITHDRAWN.

SAM S. CLARK is in Rochester, N. Y., this week, delivering his monologue announcing the Record Breakers, at each performance of the Monte Carlo Girls. He arranged for a song writers' night for Jan. 26, at the Garrick, New York.

BOB ALEXANDER informs us that the John Grieves Musical Comedy Co. has disbanded on account of non-payment of salaries. Mr. Alexander is now comedian with the No. 7 show of the Marcus Musical Comedy Co.

WESTFALL CHUTE, Eddie Donovan, Red Green, Mike Ezzar and Jim Hooper form the combination back stage at the Academy, Pittsburgh.

THE FAMOUS DAYTON TROUPE of acrobats are the strengthners with the Beauty, Youth and Folly Co., at the Gayety, Brooklyn, this week.

BILLY HART and MOLLIE WILLIAMS were among the Manchester players who couldn't see a Sunday in Waterbury, and paid a visit to New York. The Manchester Show played to big business at Hartford last week.

DANIEL HOWARD is a new arrival in the home of Howard Burkhardt, of Hurtig & Seamon's.

SAM RICE and his company put in a good week at the Garden, Buffalo, ending 22.

WALDO WHIPPLE, Blanche Benton and Eleanor Fisher have closed with the Tourists. Bernard and Myers, and Madeline Mack joined.

SAM ROBINSON, at the Academy, Pittsburgh, is looking for novelties to present at his theatre constantly.

LEAH REMINGTON, "The Girl With the Skyrocket Feet," made her debut with the stock at the Dewey, New Orleans, recently.

THE LIBERTY GIRLS, at the Columbia, New York, next week, will include Jack Conway, Tom Welch, Sam Bachen, Bell Petrie, Jerry O'Donnell, Jack Korns, Thad. Perry, Etta Joyce, Jennie Ross, Kathryn Dickey, the Bohemia Harmony Four and the Daring Sherwoods.

SYLVIA STOREY, formerly with Jack Reid's Record Breakers, has joined the French Models.

JOE WEST and EDNA WHITNEY will close with the Union Square Stock, Jan. 22, to go with one of — Herzog's road shows.

BLANCHE BAIRD is to leave the Military Maids next month.

JOHN PENNEY and GERTRUDE KINGSLEY have joined the Yankee Doodle Girls.

BY A RAFFLE for a gold watch it is planned to realize sufficient money to send Murray J. Simons to the mountains. He is at the St. George Hotel, New York.

MARK LEA'S TANGO GIRLS, on the Independent wheel, went from Daly's, New York, to the Holliday Street, Baltimore, for this week. Dorothy Collins, Tom Dillon and Al. Delmont replaced Vesta Lockhart, Edgar Leslie and Al. Turpin. The Musical Delmonts are added. The Show has been doing very well during its twenty-one weeks' season, and will repeat over the entire circuit.

IDA EMERSON has succeeded Daisy Harcourt with the Rose Sydell Co.

LILY WRIGHT has joined the Winners, as soubrette.

MARGIE BARRILL joined the permanent Union Square company this week, Dottie Leonard leaving Jan. 22.

NATHAN KAMERN has been doing admirable work with numbers, as musical director at Ben Kahn's Union Square.

JOHN GRIEVES is in Boston, reorganizing his burlesque show, which will start shortly on their present booking.

FRANK "BUD" WILLIAMSON joins the Crackerjacks next week.

MAE CHESLEIGH IRENE GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) In a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS
With CATHERINE CRAWFORD AND HER FASHION GIRLS.
Management A. K. PEARSON.

THOUSANDS OF PERFORMERS HAVE MADE THOUSANDS
of dollars using the prime comedy material contained in MADISON'S BUDGET. The latest issue, MADISON'S BUDGET No. 16, is the greatest issue, and no entertainer whose bread and butter depends on making the public laugh, should be without it. Contents include 12 original monologues, 8 great acts for two males and for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundreds of new gags, sidewalk bits and useful dialog stuff. Remember the price is one dollar and your money back if dissatisfied. Each issue all gone except No. 14. Combination price of No. 15 and the new No. 16 is $1.50.
JAMES MADISON
1052 Third Avenue New York

Please send address of ETHEL BARTON or BARRETT who resided 4107 Lee Ave., Brooklyn, in 1913, with MRS. N. C. KERR, to MRS. KERR, at above address.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Star and Garter, Chicago, 24-29; Gayety, Detroit, 31-Feb. 5.
BEHMAN SHOW (Jack Singer, mgr.)—Park, Bridgeport, 27-29; Hurtig & Seamon's, New York, 31-Feb. 5.
BON TONS (Ira Miller, mgr.)—Syracuse and Utica 24-29; Gaiety, Montreal, Can., 31-Feb. 5.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gaiety, Buffalo, 24-29; open 31-Feb. 5; Syracuse and Utica 7-12.
BOSTONIANS (Frank S. Pierce, mgr.)—Bronx, New York, 24-29; Empire, Brooklyn, 31-Feb. 5.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Columbia, New York, 24-29; Casino, Brooklyn, 31-Feb. 5.
DAVE MARION'S (Bob Travers, mgr.)—Columbia, Chicago, 24-29; Berchel, Des Moines, Ia., 31-Feb. 5.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Colonial, Providence, 24-29; Gaiety, Boston, 31-Feb. 5.
GLOBE TROTTERS (M. Saunders, mgr.)—Gaiety, St. Louis, 24-29; Star and Garter, Chicago, 31-Feb. 5.
GAY NEW YORKERS (Harry Leonl, mgr.)—Gaiety, Montreal, 24-29; Empire, Albany, N. Y., 31-Feb. 5.
GYPSY MAIDS (W. V. Jennings, mgr.)—Open 24-29; Syracuse and Utica 31-Feb. 5.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Empire, Albany, 24-29; Casino, Boston, 31-Feb. 5.
GIRL TRUST (Louis Epstein, mgr.)—Colonial, Dayton, 24-29; Empire, Toledo, 31-Feb. 5.
HARRY HASTINGS (Martin J. Wiguer, mgr.)—Grand, Hartford, 24-29; Jacques, Waterbury, Conn., 31-Feb. 5.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Gaiety, Boston, 24-29; Columbia, New York, 31-Feb. 5.
MAJESTICS (Fred Irwin, mgr.)—Hurtig & Seamon's, N. Y., 24-29; Orpheum, Paterson, N. J., 31-Feb. 5.
MANCHESTER'S (Boo Manchester, mgr.)—Jacques, Waterbury, Conn., 24-29; Miner's Bronx, 31-Feb. 5.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Berchel, Des Moines, 24-26; Gaiety, Omaha, Neb., 31-Feb. 5.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Gaiety, Omaha, 24-29; Gayety, Omaha, 31-Feb. 5.
MIDNIGHT MADENS (E. W. Chipman, mgr.)—Gaiety, Detroit, 24-29; Gayety, Toronto, 31-Feb. 5.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Empire, Toledo, 24-29; Columbia, Chicago, 31-Feb. 5.
PUSS PUSS (Al. Lubin, mgr.)—Gaiety, Toronto, 24-29; Gayety, Buffalo, 31-Feb. 5.
ROSELAND GIRLS (Bob Mills, mgr.)—Star, Cleveland, 24-29; Colonial, Dayton, O., 31-Feb. 5.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Orpheum, Paterson, N. J., 24-29; Empire, Hoboken, 31-Feb. 5.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Casino, Brooklyn, 24-29; Empire, Newark, 31-Feb. 5.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, Pittsburgh, 24-29; Star, Cleveland, 31-Feb. 5.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Casino, Phila., 24-29; Palace, Baltimore, 31-Feb. 5.
SPORTING WIDOWS (Bob Simon, mgr.)—Empire, Hoboken, 24-29; Casino, Philadelphia, 31-Feb. 5.
STAR AND GARTER (Asa Cumings, mgr.)—Casino, Boston, 24-29; Grand, Hartford, 31-Feb. 5.
SMILING BEAUTIES (Ben Harris, mgr.)—Palace, Baltimore, 24-29; Gaiety, Washington, 31-Feb. 5.
SAM HOWE'S (Geo. R. Bachelor Jr. mgr.)—Empire, Brooklyn, 24-29; Colonial, Providence, 31-Feb. 5.
TOURISTS—Empire, Newark, 24-29; open 31-Feb. 5; Hurtig & Seamon's 7-12.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gaiety, Kansas City, 24-29; Gaiety, St. Louis, 31-Feb. 5.
WATSON-WITHE SHOW (Manny Rosenthal, mgr.)—Gaiety, Washington, 24-29; Gaiety, Pittsburgh, 31-Feb. 5.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Savoy, Hamilton, Ont., 24-29; Cadillac, Detroit, 31-Feb. 5.
AUTO GIRLS (Ted Symonds, mgr.)—Trocadero, Phila., 24-29; Grand, Trenton, Feb. 2-5.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) Gaiety, Brooklyn, 24-29; Academy, Fall River, Mass., Feb. 2-5.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Springfield, Mass., 24-29; Star, Brooklyn, 31-Feb. 5.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Star, St. Paul, 24-29; open week 31-Feb. 5; Century, Kansas City, 7-12.
BIG GRAZE (Joe Levitt, mgr.)—Manchester, N. H., and Worcester, Mass., 24-29; Springfield, Mass., 31-Feb. 5.
CRACKERJACKS (Bob Gordon, mgr.)—Standard, St. Louis, 24-29; Gaiety, Chicago, 31-Feb. 5.
CABARET GIRLS (Lewis Livingston, mgr.)—Howard, Boston, 24-29; Manchester, N. H., and Worcester, Mass., 31-Feb. 5.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Empire, Cleveland, 24-29; Penn. Circuit, 31-Feb. 5.
CHARMING WIDOWS (Sam Levy, mgr.)—Grand, Trenton, 26-29; Olympic, New York, 31-Feb. 5.
CITY SPORTS (L. E. Sawyer, mgr.)—Lay off 24-26; St. Joseph, Mo., 27-29; Century, Kansas City, Mo., 31-Feb. 5.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Gaiety, Milwaukee, 24-29; Gaiety, Minneapolis, 31-Feb. 5.
FROLICS OF 1915 (Frank Lalor, mgr.)—Gaiety, Minneapolis, 24-29; Star, St. Paul, 31-Feb. 5.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Academy, Fall River, Mass., 27-29; Howard, Boston, 31-Feb. 5.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Columbia, Grand Rapids, 24-29; Fort Wayne, Ind., 30; Majestic, Indianapolis, 31-Feb. 5.
HELLO, PARIS (Wm. Roehm, mgr.)—Gayety, Chicago, 24-29; Buckingham, Louisville, 31-Feb. 5.
HELLO GIRLS (Fred Follett, mgr.)—Academy, Jersey City, 24-29; Gaiety, Brooklyn, 31-Feb. 5.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Penn. Circuit 24-29; Gaiety, Baltimore, 31-Feb. 5.
JOYLAND GIRLS (Sim Williams, mgr.)—Star, Toronto, 24-29; Savoy, Hamilton, Ont., 31-Feb. 5.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Buckingham, Louisville, 24-29; Olympic, Cincinnati, 31-Feb. 5.
MILITARY MAIDS (M. Wainstock, mgr.)—Youngstown and Akron, 24-29; Empire, Cleveland, 31-Feb. 5.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Cadillac, Detroit, 24-29; Columbia, Grand Rapids, Mich., 31-Feb. 5.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Corinthian, Rochester, 24-29; Star, Toronto, 31-Feb. 5.
PAT WHITE SHOW (Lew Talbot, mgr.)—Century, Kansas City, 24-29; Standard, St. Louis, 31-Feb. 5.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Lyceum, Columbus, O., 24-29; Youngstown and Akron, O., 31-Feb. 5.
RECORD BREAKERS (Jack Reid, mgr.)—Garrick, New York, 24-29; Corinthian, Rochester, N. Y., 31-Feb. 5.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Gayety, Baltimore, 24-29; Trocadero, Philadelphia, 31-Feb. 5.
SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Yorkville, New York, 24-29; Gaiety, Philadelphia, 31-Feb. 5.
TEMPTERS (Chas. Baker, mgr.)—Englewood, Chicago, 24-29; Gaiety, Milwaukee, 31-Feb. 5.
TIP TOPS (Joe Hurtig, mgr.)—Olympic, Cincinnati, 24-29; Lyceum, Columbus, O., 31-Feb. 5.
TANGO QUEENS (Ed. F. Daly, mgr.)—Star, Brooklyn, 24-29; Yorkville, New York, 31-Feb. 5.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Majestic, Indianapolis, 24-29; Englewood, Chicago, 31-Feb. 5.
WINNERS (Harry K. Gates, mgr.)—Wilkes-Barre, Pa., 26-29; Garrick, New York, 31-Feb. 5.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Gaiety, Phila., 24-29; Shamokin, Pa., 31; Shenandoah, Feb. 1; Wilkes-Barre, 3-5.

PENN. CIRCUIT.

MONDAY—Steubenville, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

ETTA WINTER, with Wash Martin's Show, played in stock in Pittsburgh, several years ago, now is regarded to be one of the best formed women in burlesque.

FRANK BEAUMONT, formerly with the Victoria Players, in Pittsburgh, now heads the Dainty Maids, having full charge of the company as well as putting on the entire show, besides doing Dutch exceptionally well.

DAN COLEMAN was royally entertained by the Chelsea Lodge of Elks during his engagement at the Gayety, Boston, at a special reception in his honor on Jan. 18.

CHARLES DICKSON, stage carpenter of the Hastings' Big Show, and Ella Robinson, one of the chorus ladies, were married in Providence, R. I., Jan. 15.

THE FIRST SENSATION OF 1916

GIVE A LITTLE CRE

BROADWAY MUSIC CORP. WILL VON TILZER, Pres.

AT LIBERTY Jan. 29
On account of Sioux City stock closing. Joint or single.

MAUDENA HUBBARD
LEADING WOMAN.
Age, 27. Height, 5ft. 4in. Weight, 118lbs.
Up to date wardrobe. Quick study. Swell photos.

JACK LOWRY
LEADS OR CHAR.
Age, 28. Height, 5 ft. 11¼ in. Weight, 170lbs.
Wire JACKSON HOTEL, SIOUX CITY, IOWA.

AT LIBERTY
PEARLE WILSON
For Summer season for Stock or Rep., Ingenue, Ingenue Leads. Age 22, height 5 ft. 2¼, weight 115. All wardrobe, ability and experience. Salary your limit. State it. Per. stock preferred. Address PEARLE WILSON, Care of Baird & Wilson, Tulsa, Okla., week of Jan. 30. Per. add. care of W. W. Pickering, Box 802, Noel, Mo.

WANTED
TWO GOOD REPERTOIRE PEOPLE
MAN AND WOMAN. Must be young, good looking and have splendid wardrobe. State age, height, weight, salary and must send photos. Address H. M. ADDISON, Mgr., Chas. K. Champlin Stock Co. Olean, N. Y., week of Jan. 24; New Castle, Pa., week of Jan. 31.

WANTED
CHARACTER COMEDIAN, with specialties, one that can direct; GENERAL BUSINESS MAN that doubles band.
No loose show. Plays Missouri and Iowa all Summer. Sober musicians, write. Long, sure engagement.
J. DOUG. MORGAN STOCK CO., MARSHALL, TEXAS.

WANTED QUICK
FOR BALANCE OF WINTER and SUMMER
Woman for Soubrettes, Ingenues, Song and Dance Specialties or Piano, General Business Man with Specialties, Musicians Double Stage, Actors Double Brass, Feature Vaudeville Act to double parts. REP. SHOW. Payown. Join on wire.
BOYD BURROWES, Litchfield, Neb., Jan. 29; Pleasanton 31-Feb. 2.

DEATHS

Emma Linden.

Al. Fostell sends us the following:

Mrs. Emma-Linden Hawes Burke-Johnson, an actress, passed away Jan. 6, almost isolated amid scenes of her childhood, on a little farm about four miles out of Taunton, Mass., on which she was born forty-eight years ago.

At tha age of sixteen this beautiful littla country girl left the farm, and at Keith & Batcheler's littla store museum and doll theatre she saw Fred Kyle, manager at that time, who engaged her to work in the illusions of Rolia, the half girl and the bodyless head, also the mysterions cabinet and tho fonr mirrors. She was engaged for the stock company, playing minor parts, and assisted magicians, one in particular, Balbrigga, whom she later married.

After touring the United States and Canada for several years, they arranged for a trip through South America. Miss Linden, besides assisting Balbrigga in his tricks, did the illusions and second sight and mind reading. While in Rio de Janeiro, one day, while she was ont sight seeing, in crossing one of the main thoroughfares, she slipped and fell almost beneath the hoofs of tho horses attached to the royal carriage in which the Emperor, Dom Pedro, was riding. He had the driver stop and himself got out, and assisted her to her feet, after which began an affair that brought world-wide attention to her at the time through the sensation caused by the papers throughout tha civilized world, which was the canse of a revolution and cost Dom Pedro his throne.

Miss Linden and Balbrigga left for America, and after a season made a trip around the world, which took in several years. They again ventured to South America, which proved a disastrous trip, and they decided to leave the country. In packing up Balbrigga moved several gas tanks, and one exploded and killed him and two of the stage hands. Miss Linden returned to America, and after a short rest, to the stage, doing her specialty in vaudeville for a short season, and then conducted a *cafe* in New York. Her last appearance on the stage was in Hoboken. After Balbrigga's death she married a Mr. Burke, who died, and after several years she again married, George H. Johnson, who survives her. She was laid to rest in tha little country churchyard near Taunton.

Mrs. Charles R. Cook, a figure familiar to many old time show people passed away in Pittsburgh, Pa., Dec. 17. Mrs. Cook, who was familiarly known as Katy Sullivan, for many years kept a theatrical boarding house in Sixth Avenne, Pittsburgh, having succeeded her mother, Mrs. Mary Sullivan. Thns, two generations entertained traveling players in a way that made the actor regard their establishment as home. Mrs. Cook was married on Thanksgiving Eve, 1804, to Charles R. Cook, by the Rev. Regis Canevin, now Bishop of Pittsburgh, at St. Paul's Cathedral. She was buried from the same altar before which her vows were taken. Her hnsband is well known to circus folk, having been associated with P. T. Barnum, Adam Forepaugh, Dan Costello, George W. Richards, Washburn & Arlington, John H. Sparks, and tha O'Brien Railroad Shows. Both he and his wife at different times had the candy privileges with the big circnses, and his wife, by her mnsical gifts, aided many performers in voice cultnre and piano. They had a wide circle of friends, not only in the show bnsiness, but in Pittsburgh and at Atlantic City, where Mr. Cook was at one time in bnsiness.

Will H. Cross.—Jim Smith, formerly of Smith and Cross, sends us the following from Vancouver, B. C., under date of Dec. 28: "In your issue of Sept. 18, you publish the notice of the death of Will H. Cross, who was my old partner, I being the first man he ever worked with. We joined hands at Tom Grener's Lyceum Theatre, Chicago, in 1895, and dissolved partnership at tha Orpheum Music Hall, One Hundred and Twenty-fifth Street, New York City, week of Sept. 29, 1902. He then joined Billy Howard, with tho Ringling Circns, and worked with him that Summer. Afterwards he organized a musical comedy company, with Raymond Teal and George Rhen, playing South. He married one of the Darrow Sisters, and had been living on tha Coast for the past eight years. He was the brother of M. O. Cross, of letterheads fame, of Chicago, and not the Cross, of Cross and Holden. I write this merely to identify him. (Signed) JIM SMITH."

Francis J. Bancroft, one of the oldest actors in this country, died at his home on West Street, Reading, Pa., Jan. 8, in his eighty-second year. He was the last surviving member of Father Kemp's Olde Folkes Concerte Company, which tonred the world half a century ago. Bancroft played the melodeon, while his wife was a soprano soloist, and together they did vandeville specialties. The honse Mr. Bancroft died in was the same he was born in.

William M. Price, an amateur actor, member of the Progress Dramatic Clnb, and the Mantell Dramatic Society, died from pneumonia at his home in Brooklyn, N. Y., Jan. 9, aged forty years.

Martin J. Cody, a widely known actor and stage manager, died Jan. 7, at Buffalo, N. Y., where he had been appearing with "The Melody of Youth" company, under the direction of James K. Hackett and George C. Tyler. Plenro-pneumonia was the cause of death. He was about fifty years old, and had been associated with many important theatrical attractions during his career, among them "Rebecca of Sunnybrook Farm," "The Trail of the Lonesome Pine," and with Wm. H. Crane, Mary Mannering and nnmerons other stars. His wife was summoned to Buffalo and was with him when the end came. The body was shipped to Cleveland, O., for burial.

Samuel M. Lucas, an old time negro actor, died, Jan. 10, at 59 West One Hundred and Thirty-ninth Street, this city. He was horn at Washington Court House, O., in 1840, and appeared with Callender's Minstrels in the '70s, and later with the same company, when Charles and Gus Frohman owned it. He also played the role of Uncle Tom in "Uncle Tom's Cabin," in the '70s, appearing in the samo about a year or so ago. Lucas was also the author of many popular songs, and was a member of Cole and Johnson's company when that team was prominent.

Henry Lucius Chase, a well known comic opera singer (baritone), died at the home of Dr. J. Bowman, his brother-in-law, in Greenwich, Conn., Jan. 14. Death was dne to kidney trouble. Mr. Chase was forty-four years old, and was a nativa of Boston. He gained fame as a member of the Henry W. Savage Opera Company, and while a resident in Greenwich organized the Greenwich Comic Opera Club, composed of many prominent performers. He was a pupil of Max Heinrich, of Berlin, and Girandet, of Paris.

Anna Altman, daughter of Davis Altman, of Olive Avenue, Lawrence, Mass., died in the taxicab which ran her down in Pleasant Street, and which was hurrying her to the City Hospital in Boston, Jan. 6. Miss Altman was treasurer and book-keeper of the United Booking Offices in the B. F. Keith Building, in Boston. She was twenty-five years old and had been in the employ of the U. B. O. for seven years.

Benjamin F. La Vere, a musical director, of Plainfield, N. J., died Jan. 2, in the Muhlenberg Hospital, that city, in his fifty-fifth year.

Frank Johnson, an old time showman and comedian, died, Jan. 13, at his home at Council Bluffs, Ia., where he had been confined to his bed for a long time with tuberculosis. Many will remember Mr. Johnson as a combined medicine doctor, who in the old days could make a complete change every night for a fortnight straight. He was at one time a clown with the Sells-Floto Circus, and a producer of afterpieces in the concert. Mr. Johnson, Ed. Lee Wrothe, burlesque comedian; Frank Wakefield, Dan Keating and Jimmy Rnssell grew up on the boards together. Impressive funeral services were held 15, and burial made in Mt. Hope Cemetery, Omaha, Neb. The six pallbearers, all old time comedians and friends of deceased, were Jimmy Doyle, Jack McKenna, William Painter, Dan Keating (formerly of Goodwin and Keating, many years with the Ringling Circus), Jack Sylvester, and Harvey Hobart, manager of the Gate City Theatrical Exchange, in Omaha.

Gertrude Dawes (Mrs. Ralph Delmore), an actress, died at Freeport, L. I., Jan. 10. Her husband was with her when the end came. Funeral services were held 12, at the residence of her sister Mrs. John Ritter, 163 West Thirteenth Street, this city, evening of 12, and burial made 13, in Calvary Cemetery, Brooklyn. Among those friends attending the services, 13, were: Mr. Delmore, Mrs. John Ritter, Mr. and Mrs. James and Mr. and Mrs. Isaac Campbell, Lillie Eldridge, Amelia Summerville, Mrs. Alice Adams, F. F. Mackay, George Morton, Sam Reed, William H. Young, Donald, Harrold, John McCloskey and William T. Francis. From the Actors' Fund offices were: W. C. Austin, assistant secretary. Many beautiful floral tributes were received, including pieces from the Actors' Fund, Edwin Forrest Lodge of the Actors' Order of Friendship, the Actors' Society, Green Room and Lambs' Clubs, and No. 1 Lodge of the B. P. O. Elks.

Lieut. Charles A. Zimmerman, bandmaster at the Naval Academy, Annapolis, Md., died there, Jan. 16, aged fifty-four years. He became leader of the Naval Academy Band in 1887. He was also a musical composer and a prominent organist.

Wm. Smyth, formerly treasurer of the Folly, Brooklyn, and of the Gayety, Pittsburgh, Pa., died Jan. 4, at the home of his sister in Brooklyn.

DIT TO YOUR DAD

145 W. 45th St., N. Y. City. CHICAGO: 123 N. Clark St.

CHORUS.

Why don't you say a word for poor old father,
I know that he'd do as mnch for yon;
Since yon first played with a rattle,
He's helped yon fight life's battle,
And you've always fonnd him tried and trna.
You'll miss him when he's gone, so treat him kindly,
And overlook what faults he might hava had;
Keep right on praising mother,
But remember there's another,
And give a little credit to your dad.

Lulu Leavitt (Rowley), wife of Harry Rowley, the theatrical costumer, died recently, at the Bellevue Hospital, this city, following a severe operation. She was well known in burlesque a decade or so ago, heading all of the Leavitt productions, and was the star of the Rentz-Santley Burlesque Co. for several seasons. Besides her husband, three children also survive, Elsie, Roy and Abe Leavitt.

Harrison Steadman, member of the "On Trial" company, now playing at the Garrick Theatre, Philadelphia, died Jan. 6, in his apartment at the St. Francis Hotel, that city, from heart disease. He was forty-five years old, and is survived by his widow, who lives in Cleveland, O., where his body was sent for burial.

John T. O'Brien, connected with the old Park Theatre, in Brooklyn, N. Y., for many years, when it was under the management of Col. Wm. Sinn, died at his home in that city, Jan. 10, aged seventy years. He was popular in the show business, and prominent in secret societies, among them the Elks, being a veteran member of the Brooklyn lodge. He was for several terms president of the New York Theatrical Mechanics' Association, and was a veteran of the Civil War. At the time of his death he was employed as court officer of the Supreme Court of Brooklyn, a position he had held for about twenty years. Burial was made 12, in Calvary Cemetery, Brooklyn.

George Valentine Ellery, a well known musician, of Brooklyn, N. Y., aged forty-two years, died, Jan. 12, at his home, 130 Livingston Street, that city. He was a direct descendant of William Channing Ellery, one of the signers of the Declaration of Independence. Mr. Ellery was director and choral leader of the Brooklyn Cantata Society, and musical director of the Parkville Congregational Sunday School. He also possessed a baritone voice of rich quality.

John E. Cline.—We have just received news of the death on Sept. 25, 1915, of John E. Cline. For many years he was manager of the Gilger Theatre, Norwalk, Conn. Mr. Cline was a prominent showman, being interested in the business all his life. The Norwalk Lodge of Elks took charge of the funeral.

Herman Perlet, a conductor of operettas, and who had been connected with Duff, McCall, Max Strakosch, and Abbey, Schoeffel & Grau, died in Oakland, Cal., Jan. 9, aged fifty-two years. His last appearance was in 1908, when he conducted "Tom Jones," under Henry W. Savage's management. He was horn in Erie, Pa.

Violet Rachlitz, an actress, died in Miss Alston's Sanitarium, in this city, Jan. 12. She had appeared here in musical comedies, and more recently had been doing motion picture work, being brought home several weeks ago from Kingston, Jamaica, where she was acting, suffering from tropical fever and complication of diseases.

Harry McAvoy.—The funeral services of Harry McAvoy, who died recently, were held from the Funeral Church, 241 West Twenty-third Street (Campbell Building), morning of Jan. 10, under the auspices of the Actors' Fund.

Helen Spencer Goodman (colored), wife of Harry Goodman, manager of the Samoan Girls, died of pneumonia in Indianapolis, Ind., Jan. 2. The funeral took place at St. Monica's Colored Catholic Church, 5, Father Edward Rice officiating. Interment was in Mt. Olivet Cemetery. Deceased was forty-seven years old, and was known on the stage at one time as Helen B. Spencer. She was born in Windsor, Can., but reared in Detroit, Mich. Her first prominent engagement was in "East Lynne," at the Madison Street Theatre, Chicago, and she was also the first colored Spanish dancer, and had appeared in acts with Bob Cole, Goggin and Davis, Alex. Mayhew, Billy Cook, and Mills and Goodman. She had also traveled with Downing's Creoles, Goodman's Colored Comedians, Al. G. Field's Darkest America, Isham's Octoroons, Coontown Four Hundred, and in vaudeville. When Mr. Goodman was compelled to give up the stage on account of illness, he put his wife and La Belle Glenn, the singer, in vaudeville, as the Samoan Girls, and later developed it into a four act novelty.

Berkeley Chadwick, a well known composer and musician, of London, Ont., Can., died, Dec. 30, in that city, of Bright's disease, aged seventy-two years. He was an accomplished player of almost every reed and brass instrument, and for several years toured this country with circus bands. He was the leader of the Grand Opera House orchestra, in St. John, for seven years. Burial was made in Woodlawn Cemetery, there, Jan. 1.

George W. Allen, publisher and editor of *The Northwestern Dramatic,* a theatrical journal, published in Los Angeles, Cal., and who also owned Allen's Theatrical Booking Offices and Allen's Cut Rate Ticket Offices for a number of years in Portland, Ore., died recently. For the past fifteen years he had been manufacturing illusions and supplying electrical acts in New York, besides being interested in many productions.

Frederick Bock, an actor, who played with Booth and Barrett, and who, in recent years, was seen in "The County Chairman," "Little Women," and "Tha Gentleman from Mississippi," died Jan. 13, at his home in Flushing, L. I., aged seventy-one years.

August Elsner, leader of the orchestra at the Montauk Theatre, Brooklyn, N. Y., for severa years, committed suicide by shooting himself, Jan. 11, at his home, 174 Barclay Street, Flatbush, L. I. He was horn in Holland fifty years ago and is survived by his widow, two sons and one daughter.

William D. Stone.—The funeral services of William D. Stone were held from tha Funeral Church, 241 West Twenty-third Street (Campbell Building), under auspices of the Actors' Fund.

Arthur Johnson, a motion picture actor, long a member of Lubin's forces, died Jan. 17, in Philadelphia, from consumption.

John Henry Elliott, of New York, for many years a theatrical critic of *The New Orleans Picayune,* died at his home in Newark, N. J., Jan. 12. He was seventy-six years old.

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PARKS AND FAIRS.

LANCASTER FAIR.

The Board of Directors of the Lancaster County Agricultural Fair Association, Lancaster, Pa., met Jan. 17, to organize, and elected P. T. Watt, president; Allan A. Herr, vice president; J. F. Seldomridge, secretary; People's Trust Co., treasurer.

This is the fifth term for Mr. Seldomridge.

The board has empowered the executive committee to go ahead and put in this year a larger fair than ever, on Sept. 26, 27, 28 and 29, 1916.

This association will remain a member of the Pen Mar Fair and Racing Circuit.

The grounds are all in a clean and sanitary condition, while other improvements will be made.

PENNSYLVANIA STATE FAIR MEETINGS.

The Pennsylvania State Association of County Fairs will hold meetings as follows:

Newell's Hotel, Fifth Avenue, Pittsburgh, Pa., Feb. 7 and 8.

Hotel Hanover, Twelfth and Arch, Philadelphia, Pa., Feb. 15 and 16.

This association is composed of members of all the large fairs of Pennsylvania and nearly all of the county fair associations of Pennsylvania.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this Index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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GOD BLESS YOU
is almost enough to recommend it—but, as Shakespeare said, "what's in a name"—so we'll tell you a few more qualifications that entitle it to the "HIT" class:
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Schiller Building, - Chicago TOM QUIGLEY, Manager
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HAVANA NEWS.

HAVANA, Jan. 18.

The joint concerts of Albert Spalding, violinist, and Mme. Loretta del Valle, soprano, were given at the National Conservatory 6 and 8 to unusually good business. Maurice and Florence Walton slipped into Havana very quietly to dance for President Menocal and enjoy a brief holiday. They received many offers, and appeared at the Novelty Skating Rink 11, 13, 14 and 15. Incidentally Maurice employed some of his spare time in teaching Cuban society girls the latest fox trot, etc. They also appeared at the Country Club, and concluded their engagement by dancing 18 for Miguel Mendoza and his guests, among whom was President Menocal.

Maurice and Walton and their business representative, Vincent Cassidy, were most enthusiastic over their cordial reception here. Speaking of the engagement Mr. Maurice said: "We have been treated royally and are really in love with Havana and its people. It is truly 'The Little Paris,' and a place of wonderful opportunities." They return to the States 19, via Key West, going to New York for rehearsals of their new piece, "Fully That." Miss Walton said: "We will open our new place in the Biltmore on our return, and are anticipating a big success there. It is going to be splendid."

Pending the opening of the National opera season, little is offered but the cabarets, and these are worked overtime. Cubans as a rule do not keep late or early (?) hours, but the Americanos burn the candle at both ends. From the Miramar to the Plaza Outlook and thence to the Louvre till 2, the legal closing hour, they go the rounds nightly, dining, dancing and drinking. The Louvre offers a real cabaret—Angeles de Gramada, the Spanish singer, with the abandon and dash of the typical senorita; Gertrude Dolan and Richard Wheeler, dancers, and the Versatile Quartette Orchestra.

A Morro Castle gun, which reverberates through the town, announces the hour at 9 P. M. nightly, and it almost seems the signal for gayety.

The Publiones Show is now touring the Island, and returns here later on. FRANCES AGNEW.

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Routes Must Reach This Office Not Later Than Saturday.

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Anglin, Margaret—Bronx O. H., New York, 24-29.
Arliss, Geo.—Cleveland 24-29, Nixon, Pittsburgh, 31-Feb. 5.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, 24-29, Forrest Phila., 31-Feb. 5.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Adele"—Kansas City, Mo., 23-29.
"At the Old Cross Roads" (Arthur C. Aisten, mgr.)—Crown, Chicago, 23-29, National, Chicago, 30-Feb. 5.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Boston Opera Co. & Pavlowa—Pittsburgh Feb. 3-5.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Toledo, O., 23-27, Windsor 28, Chatham 29, Woodstock 31.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Wichita Falls, Tex., 26, Amarillo 27, Dalhart 28, Denver, Col., 30-Feb. 1.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Goshen, Ind., 26, Gary 27, Dowagiac, Mich., 28, Battle Creek 30, Ft. Wagner 31, Mich. City, Ind., Feb. 1, La Port 2, Logansport 3, Lafayette 4.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man" (Oliver Morosco, mgr.)—Hudson, New York, 17, indef.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Roanoke, Va., 26, Lynchburg 27, Richmond 26, 29, Charlotte, N. C., 31, Columbia, S. C., Feb. 1, Augusta, Ga., 2, Macon 3, Montgomery, Ala., 4, Mobile 5.
"Dummy, The" (Rowland & Clifford, Inc., mgrs.)—Princess, St. Louis, 23-29, Imperial, Chicago, 30-Feb. 5.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Standard, New York, 24-29, Plymouth, Boston, 31-Feb. 5.
Eltinge, Julian (A. H. Woods, mgr.)—Forrest, Phila., 24-29, National, Washington, 31-Feb. 5.
"Eternal Magdalene, The," No. 2 Co. (Selwyn & Co., mgrs.)—Perth Amboy, N. J., 27, Dover 28, Allentown, Pa., 29, Lancaster 31.
"Experience" (Wm. Elliott, mgr.)—Shubert, Bkln., 24-29, Hartford, Conn., 31-Feb. 5.
"Everywoman" (Henry W. Savage, mgr.)—New Decatur, Ala., 26, Jackson, Tenn., 27, Memphis 28, 29, Helena, Ark., 31.
Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgr.)—Academy, Baltimore, 24-29, New Amsterdam, New York, 31, indef.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—New Orleans 24-29.
Forbes-Robertson—Mankato, Minn., 26, Mason City, Ia., 27, Sioux City 28, 29, Omaha 31-Feb. 2, Lincoln 3, Des Moines, Ia., 4, 5.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Fear Market, The" (Mooser & Fiske, mgrs.)—Booth, New York, 26, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, 23-29.
"Full House, A," Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, 24-29.
"Frame Up, The," Byers & Mann's (Cato F. Mann, mgr.)—Harper, Kan., 27.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Roundup, Mont., 26, Billings 27, Big Timber 28.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Cimarron, Kan., 26, Safford 28, Wichita 29.
Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Blackstone, Chicago, 24-Feb. 5.
"Greatest Nation, The" (Wm. Elliott, mgr.)—Belasco, Washington, 24-29.
"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Haskell, Tex., 26, Hamlin 31.
"Girl Without a Chance" (Robert Sherman, mgr.)—Pittsburgh 24-29, Cleveland Feb. 2-5.
"Girl of the Whispering Pines" (Brody & Jones, mgrs.)—Hoopston, Ill., 26, Rantoul 27, Mahomet 28, Monticello 29, Philo 31, Homer Feb. 1, Villa Grove 2.
"Garden of Allah"—Meridian, Miss., 26, Memphis, Tenn., 31-Feb. 5.
Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, indef.
Hackett, James K., & Viola Allen—Springfield, Mass., 28, 29.
Hajos, Mizzi (Henry W. Savage, mgr.)—Hartford, Conn., 27, 29, Colonial, Boston, 31-Feb. 12.
Hodge, Wm.—Alvin, Pittsburgh, 24-29.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
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"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Elsberry, Mo., 26, Shelbina 27, Monroe City 28, Macon 29, Kirksville 31, Milan Feb. 1, Trenton 2, Princeton 3, Corydon, Ia., 4, Ottumwa 5.
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"Human Soul, The" (J. A. Schwenk, mgr.)—Omaha, Neb., 24-29, Kansas City, Mo., 31-Feb. 5.
Illington, Margaret (Selwyn & Co., mgrs.)—Pamona, Cal., 26, Santa Ana 27, San Diego 28, 29, Los Angeles 31-Feb. 5.
Irwin, May—Logansport, Ind., 28.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Wilbur, Boston, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—San Francisco 24-29.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—National, Washington, 24-29.
"In Cold Type"—Indianapolis 31-Feb. 2.
"In Old Kentucky" (Philip H. Niven, mgr.)—Buffalo 24-29, Toronto, Can., 31-Feb. 5.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Buffalo, N. Y., 24-29, Detroit 31-Feb. 5.
Lauder, Harry (Wm. Morris, mgr.)—Ottawa, Can., 26, Montreal, Que., 27-29, Watertown, N. Y., 31, Oswego Feb. 1, Amsterdam 2, Albany 3, Binghamton 4, Ithaca 5.
"Lilac Domino, The"—Buffalo, N. Y., 24-29, Albany Feb. 4, 5.
"Law of the Land"—Lyceum, Pittsburgh, 31-Feb. 5.
Maude, Cyril—Olympic, St. Louis, 23-29, Indianapolis Feb. 3-5.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 24-29, Illinois, Chicago, 30, indef.
McCabe, James L. (Holton Powell, Inc., mgr.)—Mapleton, Ia., 26, Battle Creek 27, Danbury 28, Vermillion, S. Dak., 29, Parker 31, Centerville Feb. 1, Blair, Neb., 2, Plattsmouth 3, Tecumseh 4, Beatrice 5.
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Los Angeles 24-29, San Diego 31.
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Olney, Ill., 26, Du Quoin 27, Centralia 28, Marion 29, Cairo 30, Paducah, Ky., 31.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Ellis, Kan., 26, Hays 27, Dorrance 28, Wilson 29, Ellsworth 31.
"My Home Town Girl" (Perry J. Kelly, mgr.)—Denver 23-29.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—National, Chicago, 23-29.
"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Greenville, Pa., 26, Titusville 27, Kane 28, Emporium 29, St. Marys 31.
"Night Before, The" (Lauder & Morris, mgrs.)—Copley, Boston, 24-Feb. 5.
"Nobody Home" (F. Ray Comstock, mgr.)—Keokuk, Ia., 28.
"Newlyweds and Their Baby" (Clay T. Vance, mgr.)—Greensburg, Ind., 26, Franklin 27, Bloomington 28, Columbus 29, Bedford 31, Rockville Feb. 1, Brazil 2, Linton 3, Mattoon 4, Effingham 5.
O'Hara, Fiske—Jersey City, N. J., 24-29, Montauk, Bkln., 31-Feb. 5.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"On Trial" (Cohan & Harris, mgrs.)—Grand, Cincinnati, 24-29, Ford's, Baltimore, 31-Feb. 5.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Bkln., 24-29, Bronx O. H., New York, 31-Feb. 5.
"Oklahoma" (Frohman-Belasco, mgrs.)—Hollis, Boston, 24-Feb. 5.
"Outcast" (Klaw & Erlanger, mgrs.)—Montauk, Bkln., 24-29, Newark, N. J., 31-Feb. 5.
Post, Guy Bates—Hamilton, Can., 28, 29.
Patton, W. B. (Frank B. Smith, mgr.)—Lostant, Ill., 26, Rutland 27, Piper City 28, Danville 29.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.
"Princess Pat, The" (John Cort, mgr.)—Syracuse, N. Y., 28, 29.
"Passing Show of 1915"—Lyric, Phila., 24-29.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Broad, Phila., 24-29.
"Potash and Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Louisville, Ky., 24-29, Olympic, Chicago, 31-Feb. 12.
"Potash & Perlmutter," Western Co. (A. H. Woods, mgr.)—Keokuk, Ia., 26, Quincy, Ill., 27, Columbia, Mo., 26, Moberly 29, Belleville Ill. 30, Alton 31, Springfield Feb. 1, Bloomington 2, Frankfort, Ind., 3, Bloomington 4, Evansville 5.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—San Francisco 24-29.
"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—Indianapolis 26-29, Toledo, O., 30, 31.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Victoria, Chicago, 23-29.
"Pair of Sixes, A," Co. C. (H. H. Frazee, mgr.)—Barre, Can., 26, Lindsay 27, Trenton 28, Peterboro 29, Brockville 31.
"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Lawrence, Kan., 26, Topeka 27, Manhattan 26, Junction City 29.
"Peck's Bad Boy" Cutler & Herman, mgrs.)—Piedmont, W. Va., 26, Keiser 27, Buckhanon 28, Weston 29, Mt. Hope 31, Berkley Feb. 1, Waynesboro 2, Bluefield 3, Bedford City, Va., 4, Roanoke 5.
"Prince of Pilsen" (Perry J. Kelly, mgr.)—McAlester, Okla., 27.
Ring, Blanche (A. H. Woods, mgr.)—Atlantic City, N. J., Feb. 3-5.
"Robin Hood" (De Koven Opera Co.)—Bariboo, Wis., 26, Wausau 27, Antigo 28, Menominie 29, Escanaba, Mich., 30, Marquette 31, Calumet Feb. 1, Hancock 2, Ishpeming 3, Ashland, Wis., 4, Duluth, Minn., 5.
"Rolling Stones" (Selwyn & Co., mgrs.)—Newark, N. J., 24-29, Standard, New York, 31-Feb. 5.
"Ruggles of Red Gap"—Majestic, Boston, 25-29.
"Road to Mandalay, The"—Cleveland 24-29, Alvin, Pittsburgh, 31-Feb. 2.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, indef.
Stahl, Rose—Fulton, New York, 27, indef.
Sothern, E. H.—Shubert, Boston, 24-Feb. 12.
Starr, Frances (David Belasco, mgr.)—Ford's, Baltimore, 24-29.
Smart, Set, The (J. Martin Free, mgr.)—Kansas City, Mo., 23-29.
Stewart, Cal (Palmer Kellogg, mgr.)—Effingham, Ill., 26, 27, Washington, Ind., 26-30, Princeton 31, Feb. 1, Mt. Carmel, Ill., 2, 3, Vincennes, Ind., 4-6.
San Carlo Opera Co.—Omaha 23-29.
"Sadie Love" (Oliver Morosco, mgr.)—Harris, New York, indef.
"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Tampa, Fla., 26, Lakeland 27, Orlando 28, St. Augustine 29, Albany, Ga., 31.
"So Long, Letty" (Oliver Morosco, mgr.)—Los Angeles 24-29.
"Some Baby" (Henry B. Harris' Estate, mgr.)—Milwaukee 23-29.
"Sunny South" (J. C. Rockwell, mgr.)—Anamosa, Ia., 26, Manchester 27, Strawberry Point 28, West Union 29, Independence 31, Traer Feb. 1, Reinbeck 2, Grundy Center 3, Hampton 4, Iowa Falls 5.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Lenox, Ill., 26, Bedford 27, Clarinda 28, Corning 29, Red Oak 31.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Dayton, Wash., 26, Walla Walla 28, Colfax 29, Sand Point, Ida., 31.
"September Morn" Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Bellefonte, Pa., 26, Renova 27, Wilkes-Barre 28, 29, close season.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Robstown, Tex., 26, Bishop 27, San Benito 28, Brownsville 29, Mission 30, McAllen Feb. 1, Mercedes 2, San Benito 3, Kingsville 4, Bishop 5.
"School Days"—Walnut, Phila., 24-29.
Thurson (Jack Jones, mgr.)—Minneapolis 24-29, Milwaukee 30-Feb. 5.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Treasure Island," Special Co. (Chas. Hopkins, mgr.)—Lyric, Cincinnati, 23-29, Indianapolis 31-Feb. 5.
"Town Topics" (The Shuberts, mgrs.)—Winter Garden, New York, 24, indef.
"Two Is Company"—Chicago, Chicago, 23, indef.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Olympic, Chicago, 24-29.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—La Crosse, Wis., 26, Eau Claire 27, Duluth, Minn., 26, 29, St. Paul 30-Feb. 5.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Monterey, Cal., 26, Santa Rosa 28, Petaluma 29, Oakland 30-Feb. 5.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Dallas, Tex., 26, Waco 27, Temple 28, Austin 29, San Antonio 30-Feb. 2.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Laconia, N. H., 26, Concord 27, White River Jct., Vt., 28, Barre 29, Ottawa, Can., 31.
"Trail of the Lonesome Pine" (Gaskell & Mac-

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A UNIVERSAL HIT

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"MY SWEET ADAIR"

The Most Beautiful Song in the Whole World

Vitty, mgrs.)—Sterling, Ill., 26, Princeton 27, Kewanee 28, Galesburg 29, Ft. Madison 30, Monmouth Ill., 31.
"This is the Life" (Halton Powell, Inc., mgr.)—Caldwell, Okla., 26, Winfield 27, McPherson 28, Hutchinson 29, Newton 31, Peabody Feb. 1, Hope 2, Clay Center 3, Holton 4, Horton 5.
"Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
"Under Cover" (Gaskell & MacVitty, mgrs.)—Sedalia, Mo., 26, Jefferson City 27, Fulton 28, Washington 29, Macon 31.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Cleveland, O., 23-29, Detroit 30-Feb. 5.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—New Milford, Conn., 29, Bridgeport 31, Springfield, Mass., Feb. 1.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Herron, Ill., 26, Centralia 27, Edwardsville 28, Springfield 29, St. Louis, Mo., 30-Feb. 5.
Vinton, Myrtle, Co. (H. P. Bulmer, mgr.)—Wahpeton, N. Dak., 26, Abbey 29, Hettinger, N. Dak., 31, Pollack Feb. 1, Linton, N. Dak., 2, Kuhn 3, Hecla, S. Dak., 4, Hankinson, N. Dak., 5.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.) Princess, New York, indef.
Washington Sq. Players—Sandbox, New York, indef.
Wardell, David—Powers', Chicago, 24, indef.
"Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.
"Within the Loop" (The Shuberts, mgrs.)—Shubert, St. Louis, 23-29, Lyric, Cincinnati, 30-Feb. 5.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Nixon, Pittsburgh, 24-29, Grand, Cincinnati, 31-Feb. 5.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—New Ulm, Minn., 26, Watertown, S. Dak., 27, Brookings 28, Huron 29, Aberdeen 30, Redfield 31, Sioux Falls Feb. 1, Mitchell 2, Yankton 3, Vermillion 4, Sioux City, Ia., 5, 6.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Staunton, Va., 26, Harrisonburg 27, Hagerstown 28, Annapolis 29.
"Within the Law" (Robert Cherry, mgr.)—Howard, S. Dak., 27, Doll Rapids 28, Madison 29, Flandreau 31, Pipestone, Minn., Feb. 1, Marshall 2, Tracy 3, Lake Benton 4, Brookings, S. Dak., 5.
"Young America" (Cohan & Harris, mgr.)—Grand, Chicago, indef.
"Yellow Jacket, The" (Mr. & Mrs. Coburn)—St. Louis 24-29, Columbia 31, St. Joseph Feb. 1, Lincoln, Neb., 2, Omaha 3.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Angleton, Tex., indef.
Old Colonial Band (E. Carmelino, dir.)—Vandergrift, Pa., 26, Bedford 27.
Sousa's Band—Hippodrome, New York, indef.
Tinker's Orchestra & Concert Co.—Damariscotta, Me., 26, Freeport 27, Portland 28, Bethel 29, Norway 31, Berlin, N. H., Feb. 1, Groveton 2, W. Stewartstown 3, Colebrook 4, Lyndonville, Vt., 5.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Alma, Mo., 24-29, Sheepscot 31-Feb. 5.
Ka Dell Kritchield Vaud. Show (J. S. Kritchield, mgr.)—Armorel, Ala., 24-29.
Lucey, Thos. Elmore—Deleville 26, New Lisbon 27, Cowan 28, De Soto 29, Montmorenci 31, Bellmore Feb. 1, Pillmore 2, Wheatland 3.
McGinley, Bob & Eva—Oakland, Cal., indef.
Moore & Watterson Vaud. Show (Jimmie Moore, mgr.)—Victor, Ia., 23, 27.
Smith, Mysterious—Milan, Mo., 26, Galt 27, Harris 28, Bulkin 29, Hardin 31.
Walter's Co.—St. George, U., 26-28, Pioche, Nev., 30-Feb. 2.

COMPANIES IN TABLOID PLAYS.

Allen & Kenna's Aviation Girls—Birmingham, Ala., 24-29.
"Around the Town"—Little Creek, Mich., 27-29.
Delcy's Saint Dudines (Edith Deloy, mgr.)—Greenville, Tex., 24-29.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
Empress Maids—Rocky Mount, N. C., 24-29.
Lee, Jas. P., Mus. Com. Co.—Globe, Ariz., indef.
Loring's Mus. Revue (M. J. Meaney, mgr.)—Middleton, Mass., 24-29, Salem 31-Feb. 5.
La Salle Sisters & Lord's Merrymakers—Charlotte, N. C., 24-29.
"Midnight Follies"—Fall River, Mass., 27-29, Manchester, N. H., 31-Feb. 2.
Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Clarksburg, W. Va., 23-29.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Shaffer's, Al., Boys & Girls—Princeton, W. Va., 24-29.
Sub-Marine Girls (Mercurean Bros., mgrs.)—Uniontown, Pa., 24-29, New Castle 31-Feb. 5.
Tabrin Girls (Dave Newman, mgr.)—Mobile, Ala., 24-30.

SING A SONG THAT MEANS SOMETHING

The "Punchiest" Song Written in a Dozen Years.

"I LOVE YOU THATS ONE THING I KNOW"

By L. WOLFE GILBERT and ANATOL FRIEDLAND

Writers of "DREAM GIRL" and "ADAIR."

As Good As "HE'S MY PAL"

"This Way, Ladies" (Halton Powell, Inc., mgr.)—Arbor, Mich., 27-29, T. Wayne, Ind., 30-Feb. 2, So. Bend 3-5.
United Mus. Com. Co.—Grafton, W. Va., 24-29.

MINSTRELS.

De Rue Bros.—Tunnelton, W. Va., 26, New Burg 27, Stonesburg 28, Kingwood 29, Oakland, Md., 31, Frostburg Feb. 1, Lonaconing 2, Cumberland 3, Somerset, Pa., 4, Boswell 5.
Field's, A. G.—Poughkeepsie, N. Y., 26, Hudson 27, Albany 28, 29, Utica 30, 31, Amsterdam Feb. 1, Schenectady 2, Troy 3.
Guy Bros.—Stanhope, N. J., 26, Hackettstown 27, Bangor, Pa., 28, Clinton, N. J., 29.
O'Brien, Neil—Macon, Ga., 26, Anderson, S. C., 27, Columbia 28, Charlotte, N. C., 29, Greensboro 30, Raleigh Feb. 1, Petersburg, Va., 2, Richmond 3, Newport News 4, Norfolk 5.
Vogel's, John W.—Walton, N. Y., 26, Oneonta 27, Susquehanna, Pa., 28, Berwick 29, Bloomsburg Feb 1, Danville 2, Bellefonte 4, Altoona 5.

STOCK AND REPERTOIRE.

Permanent and Traveling.

Carroll Comedy Co. (Don Carroll, mgr.)—Freeport, O., 24-29.
Columbia Stock—Denton, Md., 24-29, Westminster 31-Feb. 5.
Champlin, Chas. K. Stock—Olean, N. Y., 24-29, Newcastle, Pa., 31-Feb. 5.
Dauphin Stock—Stanberry, Mo., 24-29.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Sydney, Cape Breton, Can., indef.
Fowler, Maybelle Stock—Lansing, Mich., 23-Feb. 6.
Grace George Stock—Playhouse, New York, indef.
Hudson Players—Union Hill, N. J., indef.
Haines-Wilbur Stock—New England, N. Dak., 24-29, Bowman 31-Feb. 5.
Lewis-Oliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Longstreet Stock—Steubenville, O., 31, indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Lyons, Jack, Stock (Jack Lyons, mgr.)—Ilion, N. Y., 24-29, Susquehanna 31-Feb. 5.
La Roy Stock—Dennison, O., 24-29, Canal Dover 31-Feb. 5.
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., indef.
Melville's Comedians—Little Rock, Ark., indef.
Myrtle-Harder Stock—No. Adams, Mass., 24-29.
Machan's Associate Players (A. R. A. Barrett, mgr.)—Sarnia, Ont., Can., 24-29, Goderich 31-Feb. 5.
Maxwell Stock (C. M. Maxwell, mgr.)—Smithton, Pa., 24-29, Star Jct. 31-Feb. 5.
Maxwell Players (C. M. Maxwell, mgr.)—Robinson, Ill., 24-29, Streator 31-Feb. 5.
Murphy's Comedians—Turlock, Cal., 24-29.
Marcus Mus. Com. Co.—Portland, Me., 24-29.
Marcus Mus. Com. Co.—No. Adams, Mass., 24-29, Gardner 31-Feb. 5.
Marks, Ernie, Stock—Chatham, Ont., Can., 24-29, Woodstock 31-Feb. 5.
Morgan, J. Douglas, Stock—Marshall, Tex., 24-29.
Nutt, Ed. C., Musical Players—Patterson, La., 24-29.
Sherman Stock (Whitney Collins, mgr.)—Racine, Wis. (first half), Galety, So. Chicago (last half), indef.
Sherman Stock (Geo. Sluizmann, mgr.)—Aurora, Ill. (first half), Elgin (last half), indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
St. Clair, Norene, Stock—Lake City, Fla., 24-29.
St. Clair, Winifred, Players—Geneva, N. Y., 24-29.
Shannon, Harry, Dram. Co.—W. Salem, O., 24-29.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Hampton, Ia., 24-29, Waverly 31-Feb. 5.
Wesselman-Wood Stock (Billy Young, mgr.)—Oakdale, Neb., 27-29.
Yonkers Stock Players—Warburton, Yonkers, N. Y., indef.

THREE "REAL" SONGS

A Rag Song With a Comedy Idea

"SCADDLE-DE-MOOCH"

An Irish March Song That Makes an Excellent Opening or Closing Number

"THERE'S A WEE BIT OF BLARNEY IN KILLARNEY"

Ask Norton and Lee, Kimberly and Arnold, Etc., Etc., About This "Double"

"MAID OF MY HEART"

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THERE'S A LITTLE LANE WITHOUT A TURNING ON THE

WAY TO HOME SWEET HOME

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryont 8780.

I promise to do you good, and generally the saying is made effective. This assertion goes with me in many ways. I try *to do* people good, not the good that recompense is locked for, but the good that requires a squarer, which is the simple word, *Thanks*. This column was *started* and *originated* by yours truly, for the sole and *only* purpose of doing this organization some good, bringing the members *en route* to 227-229-231 West Forty-sixth Street, through THE OLD RELIABLE'S 'Nibble" column, is just one year old, and *as yet* there has been no complaints from those who have the power to object. I have not taken advantage of many opportunities available to a representative of a sheet recognized as THE CLIPPER is. I think I have the respect of my superiors, and know George Cohan's original line, "Life's a funny proposition after all," is a truthful crack.

FOSTER S. HUFFMAN is recovering from a long illness at the home of his father, 701 West Ninth Street, Coffeyville, Kan.

AFTER THE WEDDING reminds me much of title of an act I did with John K. Hawley, which we named "After the Ball." Nevertheless, after the wedding is an up-to-the-minute sketch with Edward Farrell and company playing same. Mr. Farrell is some booster for the W. R. A. U., for while *en route* he has managed to make eighteen vaudevillians believe organization is the thing.

I NOTICE Cameron Clemens is wearing a White Rat button, and he is as proud of it as the inhabitants of Providence, R. I. were of him some twenty years ago.

IF YOU by chance play Martin Theatre, Oshawa, Ontario, and follow with date at La Plaza Theatre, Toronto, Can., stop off at Riverdale Station, which is a few blocks away from theatre, saving you a fifty cent haul, besides half hour trolley ride and change of cars to La Plaza. At present McMahon & Dee book these houses.

MAJOR O'LAUGHLIN juggles batons which would remind many old timers of our friend, Major Gleason.

DR. HARRY FREEMAN mourns the loss of his brother, aged thirty-seven, and married. Cause of death was due to pulmonary hemorrhage.

THE BIG EVENT in New York is Scamper Nights, which occur Thursdays, hour 11 P. M. Here you meet celebrities, friends and acquaintances, and talk about cabaret shows. Thursday nights at 227 West Forty-sixth Street, has them all lashed to the mast. Yes, that goes for anywhere in the world where respectability prevails. So if in town Thursday night, come around. Should you not belong to the organization, get a member to invite you. There are printed invitations. Miss not the fun, kind sir. Bring your wife, sister, or mother.

LEW MORTON tells me that there's very little sickness among the members, and the few that are ill Dr. Harry Freeman has in hand.

THE TESTIMONIAL tendered to Winn Douglas by his many friends and associates, was held Jan. 8, at the Maxwell House, Fifty-fourth Street and Lexington Avenue, New York. The affair was a big financial and social success, two halls being tendered gratis by Mr. Maxwell. The performance was announced to commence at eleven o'clock, but an hour earlier the crowd began to arrive, and the hall for dancing located under the amusement hall, was opened so the early arrivals could enjoy themselves dancing until the opening of the performance in the upper hall, which commenced at 11.15 P. M., with Will Rogers as the opening number, followed by Harry Fox, Jean Schwartz, Pielson and Goldie, Will Oakland, Five Ragadoras, Jimmy Fagin, Fox and Senna, James J. Morton, Johnny Dove, Jack English, Jimmy Gallagher, Harry Bloom, Harry Rose, Jose Zelaya, McGinnis Brothers, Phil Cook, Collins and Vallmere, Mike Bernard, Mr. Steindal, Andy McLeod, Ted Davis, and Chas. Weinert.

AFTER the entertainment dancing was resumed in the lower hall, continuing until 4 A. M. Danny Sullivan, chairman of committee, deserves great credit for the able manner in which he conducted the affair, and wishes to thank all who sent contributions. The receipts amounted to $614. Mr. Douglas, at Saranac Lake, N. Y., was informed of the success of the entertainment, and wired back thanks to Danny Sullivan and the W. R. A. U., for kind assitance.

OWING to the large increase of business in the club house, Brother Lew Morton resigned as chairman of the sick committee, in order to devote all his time to his duties in the billiard and pool room, which at the present is a busy department. Brother Saad Dahdub has been appointed, and is carrying out the work in a satisfactory manner.

JACK DAVIS, as Davis and Merrill, is producing a new playlet, called "The New Commission."

Jerry H. Herzell, who is a genuine Rat booster, is located in St. Louis. Harry was in stock for eight months.

Harry Clay Grant, who at one time was "The Player" cartoonist, is now one of the principal comedians with Irwin's Majestics.

"The Bluebird for Happiness," thus I was greeted from the trenches, in the form of a pretty Christmas card from Second Lieutenant Fred'k H. Woodward, London, Eng., 11th Bri. Royal North Lancashire Regiment. Fred is one genuine fellow, he left America to do his duty for the king. Best wishes from all members of our order. Pen me a line when off duty.

THE NEW YORK CENTRAL R. R. has decided to notify their baggage men to see that pieces are attended to *at once*, the showman to have his baggage marked *"Theatrical."* Now, the baggage man, to make sure the butcher or baker does not take advantage, ask for their union card. *If an actor they should own one.*

SIM ROMER and JULES EHRNHEIM own and manage the act called "The Birthday Party," with Mandie Kay, Charlie Freitzeche, Edwin Cole, Adelle Sperling, Lulu Belmont, Hap Leab, Anna Burnell and Mr. Carboni.

DOC POLLARD will shortly sail for Australia. Trust Walter Weems, now touring said country, please have several brothers greet our Doctor Pollard on his arrival.

YOU KNOW the W. R. A. U. and the W. R. Club are distinct. You may become a member of club, if a Rat, by paying fifty cents a month, in advance, or five dollars a year, for club privileges. If you possess a W. R. A. U. card and not a club card, you are admitted to the regular meetings only. When one considers the many inducements club possesses the extra five or fifty cents a month is a mere detail.

"VIOLINI" and his wife, Dot Taylor, are still located at "The Pekin." Buffalo.

REX WILSON, who manages "The Girl Without a Chance" Co., has this cast: Earl Ross, Walter Wilson, John Reber, Bill Rath, Francis Syles, Fred Bower, Sarah Gibney, Helen Aubrey.

AN ADDED attraction about clubhouse is Albert Warner.

Doc. PIERCE, for many years a circus man, now manages the Linden Theatre, Buffalo, N. Y.

THE CHUMS are now finishing the Pantages time.

THIS ORDER is growing fast. You can help much by securing just one recruit. Do not leave it all to Harry Mountford and board of directors.

HAVE YOU, MR. WHITE RAT, joined the Amalgamated Relief Association?

I AM told in confidence that Harry Cooper, of Empire City Quartette fame, is going into the music publishing business.

JACK SYMONDS, who has been confined with a broken leg for the past five weeks, wishes to extend his thanks for kindness shown him by members of White Rats and Elks, especially Brother Dick Stead, of Marcus Comedy Co., also Walter Mercer, proprietor of the Henry Hotel. He is improving, and expects to be back in harness by Feb. 1.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) Wm. Faversham week of Jan. 23.

ORPHEUM (Arthur B. White, mgr.)—Bill 24-29: Fritzi Scheff, J. C. Nugent and company, Lew Wilson, Gerard and Clark, Galletti's baboons, Mignonette Kokin, and Margot Francois and Partner.

DAUPHINE (Lew Rose, mgr.)—Two big burlesque acts, "The Girls' Seminary" and "The Red Lounge," introducing two new faces in Zallah, an Oriental dancer, and Jas. E. Dalley, Irish comedian, went big, to good business week of 16.

SAN FRANCISCO.

COLUMBIA.—"It Pays to Advertise" begins an engagement Jan. 24.

CORT.—"Peg o' My Heart," with Florence Martin, 23-29.

ALCAZAR.—Lytell-Vaughan Co., in "The Show Shop," 24-29.

ORPHEUM.—Bill beginning Sunday (matinee), 23: Evelyn Nesbit and Jack Clifford, Ralph Dunbar's Singing Bell Ringers, Harmony Trio, Tuscano Brothers, Ziegler Sisters and Johnny Singer, Eva Taylor and company, Mayo and Tally, Chic Sales, and fourth installment of "Uncle Sam's Proteges at Work and at Play."

EMPRESS.—Bill beginning Sunday (matinee, 23: Leonard and Willard, Four Juvenile Kings, Malone and Malone, Six Cicilian Maids, Toki Murata and feature film of "The Fourth Estate."

PANTAGES.—Bill beginning (Sunday (matinee), 23: Maurice Samuels and company, Helen Reed, Toozoonin Troupe, Princeton and Yale, Barnold's dogs and monkeys, the Hazel Kirke Trio, Jarvis Harrison, and motion pictures.

WIGWAM.—Wigwam Stock Co.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) Selwyn & Co. present "Twin Beds" Jan. 23 and week.

ORPHEUM (George Ebey, mgr.)—Bill 23-29: Jack Henry and Rose Gardner and company, Mrs. Gene Hughes and company, Burley and Burley, James Tooney and Annette Norman, James Dutton and company, Mae Francis, the Yardys, and feature films.

PANTAGES' (H. E. Cornell, mgr.)—Bill 23-29: The Four Casters, Knox Wilson, Leach and Holland, Four Vagabonds, Al. Luttringer and company, Jarvis and Harrison, Everett and White, and photoplays.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—Cyril Maude, in "Grumpy," Jan. 23-29.

SHUBERT (Melville Stolz, mgr.)—"Within the Loop" 23-29.

GAYETY (Donn W. Stuart, mgr.)—The Globe Trotters 23-29.

STANDARD (L. Reichenbach, mgr.)—The Cracker-jacks 23-29.

PRINCESS.—"The Dummy" 23-29.

PARK (J. S. Tillman, mgr.)—"Excuse Me" 23-29.

SHENANDOAH (Wm. Zepp, mgr.)—"Alma, Where Do You Live?" 23-29.

ODEON.—Only local appearance of the distinguished Polish pianist, Paderewski, 26.

VICTORIA (W. C. Marcum, mgr.)—Mr. and Mrs. Coburn present the unique comedy, "The Yellow Jacket" 23-29.

COLUMBIA.—Bill 24-29: Nora Bayes, Walter C. Kelly, Toots Paka and her Hawaiians, Nellie V. Nichols, Beaumont and Arnold, Devole and Livingston, Brooks and Bowen, Harry Fisher and company, and Orpheum Travel Weekly.

GRAND.—Bill 24-29: Little Lord Robert, Joe Dekos company, Ed. and Minnie Foster, Adelaide Boothby, Mosher, Hayes and Mosher, Trevett's Military Dogs, Sprague and McNeece, Frank Gabby, and pictures.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "Rolling Stones" Jan. 24-29. "Outcast" 31 and week.

SHUBERT (Lee Ottolengui, mgr.)—Dark 24-Feb. 5.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co. has had increased business during its first month. "All of a Sudden Peggy" Jan. 24-29.

MINER'S EMPIRE (Tom Miner, mgr.)—Week of 24 is celebrated as the fifty-second anniversary of the Miner name in the theatrical business, and the Tourists is the attraction. Rosey Posey Girls week of 31.

KEENEY'S (John McNally, mgr.)—Bill 24-26: "Springtime," Mayme Remington and Picks, Romaine and Smith, and Russell and Calhoun.

LYRIC (F. Rosnagel, mgr.)—Bill 24-26: Mermaids, Golding and Keating, Ward and Shubert, and others.

Colorado Springs, Col.—Burns' (J. T. Hawkins, mgr.) Orpheum circuit splits with Lincoln, Neb. Bill Jan. 24 and week: Arthur McWatters and Grace Tyson, Reine Davies, Five Annapolis Boys, Kings of Harmony, Gen. Ed. Lavine, Lew Hawkins, Leon Sisters and company, Arthur Barat.

OPERA HOUSE (F. J. Footman, mgr.)—"The Only Girl" 24, "Battle Cry of Peace" 27-29.

IF YOU ONLY HAD

MY DISPOSITION

WHEN

OLD BILL BAILEY

PLAYS THE UKALELE

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Maid in America" played to good business week of Jan. 17. "The Greatest Nation" week of 24. Newman's Travel Talks continue to please.

NATIONAL (Wm. H. Rapley, mgr.)—Elsie Ferguson, in "Margaret Schiller," had good business week of 17. "It Pays to Advertise" week of 24. Julian Eltinge, in "Cousin Lucy," next.

POLI'S (Fred G. Berger, mgr.)—"Tess of the Storm Country," by the Popular Players, enjoyed good business week of 17. "The Law of the Land" week of 24. "The Dummy" next.

CASINO (Fred W. Falmer, mgr.)—The Hall Stock Players gave "St. Elmo" to good business week of 17. "East Lynne" week of 24.

COSMOS (A. Julian Brylawski, mgr.)—Harry Slatko's Midnight Rollickers, Lewis and White, Evelyn May and company, Marie Flowers and company, Holmes, Rio and Norman, Edith Storey and Antonio Moreno, in "A Price for Folly" (picture), program 24 to 26.

GAYETY (Harry O. Jarboe, mgr.)—The Strolling Players enjoyed good business week of 17. Big burlesque carnival week of 24. The Smiling Beauties next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 24: "The Forest Fire," James and Bonnie Thornton, Frederick Bowers and company, Ruth Roye, Savoy and Brennan, Joseph Herbert and company, Cates Brothers, Wallace Fridley and Nevena Norris, and Pathe News Pictorial.

LOEW'S COLUMBIA—Blanche Sweet, in "The Sagebrush Trail," and Dustin Farnum, in "The Call of the Cumberlands," divide the week of 24.

STRAND—Tom Moore had excellent week's business 17, with "The Battle Cry of Peace." It will be continued week of 24.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—"Addie" Jan. 23-29. Paderewski 29, one performance.

GRAND (Seymour Rice, mgr.)—The Smart Set 23-28.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Big Idea" 23-29.

GARDEN (M. M. Dubinsky, mgr.)—"Get-Rich-Quick Wallingford" 23-29.

ORPHEUM (M. Lehman, mgr.)—Bill 23-29: Claude Gillingwater and company, Rives and Harlan, Sherman, Van and Hyman, Marie King and company, Kirk and Fogarty, Schiavoni Troupe, and the Sultana Six.

CENTURY (Thos. Taaffe, mgr.)—Pat White's Gaiety Girls 23-29.

Baltimore, Md.—Ford's (Chas. B. Ford, mgr.) Frances Starr, in "Marie-Odile," Jan. 24-29. "On Trial" 31 and week.

FORREST (Harry Henkle, mgr.)—Elsie Ferguson, in "Margaret Schiller," 24-29.

AUDITORIUM (R. C. Renton, mgr.)—The stock company presents "The Fortune Hunter" 24-29. "Are You a Mason?" next week.

PALACE (Wm. Ballard, mgr.)—Smiling Beauties 24-29. Social Maids next week.

GAYETY (J. C. Southerland, mgr.)—Big Review 1916 24-29. High Life Girls next week.

MARYLAND (F. C. Schamberger, mgr.)—Bill 24-29: Beatrice Herford, Henry Lewis, Gustrom and Funkman, Crossman's Entertainers, Armaut Bros., Lou and Mille Hunting, Robble Gordon, Arnold and Ethyl Grazer, and Relt and De Mont.

GARDEN (Geo. Schneider, mgr.)—Bill 24-29: Pullman Forrest Maids, Marino Sisters, Lew Ward, Carl Roslue Troupe, Paul and Edith Warren, Green McGreary and Dean, the Norlacs, and Conner and Powers.

HIPPODROME (Harry Wood, mgr.)—Bill 24-29: Bernard, Mullaly and Pingree and company, Elwood and Snow, Morris and Wilson, Arthur Ward, Lockett and Waldron, the Gillies Family, and Rita Gould.

VICTORIA—Bill 24-29: Herbert's animals, Rogers and Wood, Billy Morse, Gibson and De Mott, Hutchison and Sadler, and Silber and North.

San Diego, Cal.—Ids (Dodge & Hayward, mgrs.) "Daddy Long-Legs" Jan. 25-27.

SAVOY (Scott & Palmer, mgr.)—Pantages' vaudeville week of 24: Laurie Ordway, Morse Opera Company, Flynn and McLaughlin, Alice Teddy (bear), and feature picture.

EMPRESS (Palmer Bros. & Fulkerson, lessees).—This house reopened 17, with Sullivan-Considine and Bert Levy vaudeville. The Jane O'Roark Players closed suddenly 8, leaving the theatre dark week of 10.

High Class Minstrel Talent WANTED for the Balance of This and Next Season, for JOHN W. VOGEL'S BIG CITY MINSTRELS, in "JAPLAND," or the GARDEN OF THE MIKADO 25 shapely, medium size Chorus Girls. Mail photo, which will be returned; 10 Black Face, Singing, Talking and Dancing Comedians and End Men; 12 High Class Solo Vocalists (Minstrel and Operatic Singers); 12 High Class Chorus Singers. FRANK DECKER, JUGGLER, wire me at once. 50 First Class Musicians, to double Band and Orchestra; 12 Champion Buck, Wing and Clog Dancers; 10 Singing and Dancing Soubrettes, or Sister Teams; 2 Prima Donna Sopranos. (Those having Operatic experience preferred). 2 Experienced Minstrel Instructors and Conversationalists; Union Stage Hands, Carpenters, Electricians, &c.; A Producer, to produce and stage Big Acts for the Olio (Marches, &c.); Vocal and Musical Directors, of ability and experience; Genl and Asst. Agents, Lithographers, Distributors, Card and Banner Men; 2 Experienced Colored Porters, for Car Service; High Class Novel Specialties (Black face preferred), suitable for a refined Minstrel Entertainment. I pay board, lodging and transportation of all MALE members of the Company after Season opens. Ladies pay their own hotel bills. I pay R. R. fare. Name LOWEST salary. State just what you can, and will do. Do not tolerate boozers, trouble makers, shirkers, kickers or knockers. Consider two weeks' silence a very polite negative.

Address JOHN W. VOGEL, Owner and Manager. Permanent address, Millersport, Ohio, Fairfield County.

ROUTE:—Oneonta, N. Y., Jan. 26-27; Susquenana, Pa., 28; Berwick, 31; Bloomsburg, Feb. 1; Danville, 2; Bellefontaine, 4; Altoona, 5.

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In City of 50,000 Pop.

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Those expecting consideration, send photos, which will be returned. Give full particulars, age, height and weight, also last engagement, with programs. Wardrobe must be up to the minute. Salaries sure. Bank reference if necessary. Address all letters to RALPH DEANE, care of Grand Hotel, Cedar Rapids, Iowa. (No telegrams.)

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Young, good looking A1 Heavy Woman that can do Characters; Man for Heavies and General Business. Preference given people doing Specialties or Doubling Band; Tuba Doubling String Bass for Band and Orchestra. Can place Actors Doubling Band. State age, height, weight and salary. Send photos. Years' engagement to right people. Must be good dressers on and off. Absolutely sober and reliable. Address

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All last season second bus. Myrkle-Harder Co. Also moving picture actor, and late of the Lasky and Universal Studios. Prefer directing and management of per. stock or rep. A1 press work. Young, fine appearance, strictly sober and reliable. Consider any reasonable offer from responsible managers.

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ACCOUNT OF COMPANY CLOSING We Will Be At Liberty After Jan. 29

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Address Al. C. and MAY WILSON, Jackson Hotel, Sioux City, Ia.

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Juveniles, Light Comedy
Height, 5 ft. 6½. Weight, 130 lbs. Age, 28.
First Class Pianist. Read, fake, transpose.

Ingenues and Ingenue Leads
Height, 5 ft. Weight, 112 lbs. Age, 24.
Fearless High Soprano. Range 2½ Octaves.

Wardrobe Al. We do not misrepresent, and guarantee to make good. Salary in keeping with the times.

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PARODY
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FIFTEEN LIVELY MOMENTS IN ONE

P. S. Playing through Canada.

PUT ME TO SLEEP

WITHAN OLD FASHIONED MELODY (WAKE ME UP WITH A RAG)

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

GEORGE KLEINE NOW HEADS GENERAL FILM CO.

J. A. BERST OUT—WATERS REPLACES KENNEDY AS DIRECTOR—SELIG ELECTED TO BOARD.

ANNUAL ELECTION HELD JAN. 19 BRINGS COMPLETE CHANGE IN EXECUTIVE LINE-UP.

The annual election of the General Film Co., held Wednesday, Jan. 19, brought about many changes in the concern's list of executive officers.

George Kleine was elected president, succeeding J. A. Berst, who retired last week to head the Fathe Co. George Spoor, of Essanay, is the new vice president; Frank J. Marion, of Kalem, secretary, and Paul J. Mellos, treasurer.

Other changes resulting from the annual election involve the retirement of J. J. Kennedy, of Biograph, from the board of directors, and the election of Wm. L. Selig thereto. Percy L. Waters, of the Biograph, was also elected a director.

The executive committee for the coming fiscal year will consist of Geo. Kleine, Frank J. Marion and Albert E. Smith, treasurer of the Vitagraph.

No information was forthcoming at the offices of the General Film, at 200 Fifth Avenue, New York, regarding the future plans of the distributing concern.

Almost any day now the plan of dissolution to be formulated by the General Film's attorneys and the U. S. Government's legal solons may be announced.

It will be remembered that the U. S. Supreme Court, several months ago, declared General Film a combination in restraint of trade, and ordered the big film exchange to dissolve forthwith.

Time was given the company to decide on just how it would accomplish this. The lawyers of both sides having been discussing the problem for a long time, now their joint decision is about due.

Whether General Film will give up business entirely or simply divide itself up into small units, is a question which resolves itself into just how severe the Government's order may be.

At any rate, the General Film Co. is going right ahead, and doing business in the same old spot, if not in the same old way.

FEDERAL CENSORSHIP MEASURE OPPOSED BY MOTION PICTURE MEN.

SEEK NEW LAW ACCEPTABLE TO THEIR INTERESTS.

Owing to the strong opposition to the Hughes-Smith Bill before the House Committee on Education last week, in Washington, by representatives of the motion picture industry, the Rev. Wilber F. Crafts, of the Internation Reform Bureau, who headed the campaign for federal censorship, has submitted a new measure in which the phrase "censorship of" is succeeded by "regulation of."

The general outline of the Hughes-Smith Bill was found to be decidedly unfair owing to the fact that it might endanger the existence of the motion picture industry and cause serious business complications.

The bill originally prohibited any person, firm or corporation from carrying or transporting any film in inter-state commerce unless licensed by a commission of five men, to be appointed according to the provisions of the measure.

Last Wednesday night Martin W. Littleton, appearing for D. W. Griffith, said in part:

"What is an immoral picture or film? Who can answer that question? Must that question be answered for one hundred million people by five men whom they did not choose?

"Shall the educated amusement loving men and women of America call on Congress to answer this question, and then shall Congress in turn leave it to a body of five men to answer it?

"There will be found in the statutes of almost every State, if not all, a provision which empowers the authorities to proceed against a play, a picture or a publication which threatens to debauch the honor or corrupt the morals of the community. Why attempt to wrench the power from the State? Why try to pull the whole power of the State through the knot hole of Inter-State Commerce?"

CRIMINAL TO SHIP INDECENT MOVIES.

WASHINGTON, Jan. 22.—Representative Towner, of Iowa, last week, at Washington, introduced a bill which applies the criminal statutes to any person or firm who sends or attempts to send an indecent or improper moving picture from one State to another.

The bill, which was suggested by moving picture interests, has been referred to the House Judiciary Committee.

PRESIDENT WILSON WILL ATTEND BOARD OF TRADE DINNER.

The M. P. Board of Trade of America is to hold its first annual dinner at the Biltmore Hotel, Thursday evening Jan. 27.

The function is to be a gala affair, no less a personage than President Woodrow Wilson having accepted an invitation to attend as guest of honor. The nation's chief executive will be accompanied by Mrs. Wilson.

J. Stuart Blackton is to be the toastmaster, and the speakers will include Dr. Cyrus Townsend Brady, Collector of the Port Dudley Field Malone, Dr. Stephen L. Wise, Martin W. Littleton, and Governor Brumbaugh, of Pennsylvania. Thos. A. Wilson, also, will try hard to make the affair the big success hoped for by its promoters.

VITAGRAPH CO. AFTER ANOTHER BROADWAY HOUSE.

The Vitagraph Co. is negotiating for another Broadway house in the same district as the Criterion, relinquished by the film concern last Sunday.

The Vitagraph is said to have lost over $100,000 during its year and a half tenancy of the Criterion.

Jas. K. Hackett takes over the management of the Criterion, and will open in a Shakespearean stage production as his own star about Feb. 1.

The Criterion, formerly Vitagraph Theatre, had too small a seating capacity to make it a good proposition as a picture theatre, besides anyone visiting the house after seeing the class of entertainment offered at the Strand, or even at the New York, right next door, was apt to draw comparisons which gave the Vitagraph show all the worst of it.

The house the Vitagraph Co. secures next must seat at least two thousand, and a more up-to-date policy will be installed.

One of the principal things which mitigated against the success of the Vitagraph Theatre was the absence of a good orchestra.

An illustration of what this means to a picture theatre is in evidence every day at the Strand.

Hundreds weekly visit the Strand, it is said on good authority, to hear the fine concert orchestra discourse popular and operatic selections. Of course, the pictures are the main attraction, but the consistent work of Carl Edouardes soloists adds materially to the entertainment as a whole.

Evidently this was something the Vitagraph people overlooked or did not consider necessary, depending on the Vitagraph productions to draw 'em in. Oh, well, next time they'll know better, and $100,000 isn't so much for reel experience.

FOX AND GENERAL FILM LITIGATION ENDED AT LAST.

INDEPENDENT FILM MAN ACCEPTS $300,000 SETTLEMENT AND AGREES TO BURY HATCHET.

The final settlement has been arranged between William Fox and the General Film Co., and the eight years' war is over.

The dove of peace, carrying in its bill an agreement signed by the once bitter enemies, and specifying that Fox receive $300,000 for his interest in the Greater N. Y. Film Rental Co., fluttered slowly and settled to earth in the vicinity of the warring factions.

William Fox has energetically fought the General Film Co. for so long a time that the outlook was far from promising until last month, when it became evident that "peace with honor" would interest Mr. Fox.

Negotiations were entered into by counsel for both parties, and after much bickering and time the preliminary agreement was signed which paved the way for final settlement.

Back in 1908 the General Film Co. had things pretty much its own way, and exhibitors were practically forced to run General Film Co.'s product in their theatres or suffer severe financial losses, owing to the fact that the company controlled all the patents and fully ninety per cent. of the film manufactured in America.

Wm. Fox refused to accede to the demands of the so-called trust, and resolved to fight, with the result that he went to Washington and laid before Attorney General Wickersham facts and evidence which tended to prove that the General Film Co. was a monopoly acting in restraint of trade.

A bitter legal battle ensued until, finally, in October, 1915, the government invoked the Sherman Law and decided that the General Film Co. must dissolve.

Under the agreemnt recently signed the General Film Co. will furnish film service to all the Fox houses in the future.

The settlement, it is understood, is eminently satisfactory to all concerned.

PENN. CENSOR BOARD PUTS THE KIBOSH ON "LIFE WITHOUT SOUL."

The Penn. Censor Board has spoken, and its decision has resulted in the banning of the Ocean Film Corporation's "Life Without Soul," a recently produced five reeler.

President Goldburg, of the Ocean Film, succeeded in having two inspections of the film in question made by the Censor Board, but the final verdict remained the same as the negative opinion voiced after the board's initial inspection.

The Penn. censors were not particularly specific in giving their reasons for barring "Life Without Soul," the chairman of the board, Louis Breitinger, succintly summing up the production as "improper."

The board's refusal to grant a permit to show the film in Pennsylvania may result in the Ocean Film Corporation suing out a writ of injunction.

The Electric Theatre Co., of Phila., owns the territorial rights for Eastern Penn., and if the edict of the censor board stands, will suffer a heavy financial loss.

The severe Chicago censor board passed the Ocean Film Corporation film, "Life Without Soul," without even ordering one elimination.

The film is an adaptation of the novel, "Frankenstein," written by Mary W. Shelley. It deals with the subject of artificial creation of life, and is took form lots long been considered a classic possessing marked educational value.

Breitinger, the board's chairman, has been quoted as declaring that films should amuse and leave education to the teachers.

The offices of the Triangle Film Company are now in the newly constructed Brokaw Building, Broadway and Forty-second Street.

PICTURE PLAY REPORTS.

"A PARISIAN ROMANCE."

PRODUCED BY FOX FILM CORPORATION.

Released Jan. 9. Fox Film Corp.

Story—Adapted from the play made famous by the late Richard Mansfield. Adaptation by Mary Murillo.
Scenario—Very good.
Direction—Fine.
Action—Rapid.
Suspense—Constant.
Continuity—Good.
Situations—Very strong.
Atmosphere—Pleasing.
Detail—Average.
Ensemble Effect—Standard.
Exteriors—Good.
Interiors—Correct.
Lighting—O. K.
Photography—Very clear.
Camera Work—Of a high order.
Acting—Could not be improved.
Costumes—Correct.
Box Office Value—Should prove a big winner.
Remarks—Richard Mansfield made a distinct success of "A Parisian Romance" on the speaking stage, and there is no reason why the screen version should not be successful, as the story is carried out faithfully in the film and the cast is an excellent one.

In the role of Baron Chevrial, H. Cooper Cliffe gives a splendid example of the art of characterization. *Hex.*

"MY LADY INCOG."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Jan. 22. Paramount Program.

Story—Modern comedy drama.
Scenario—Well written.
Direction—Good.
Action—Lacking in spots.
Suspense—Not breath-holding.
Continuity—Fair.
Situations—Good.
Atmosphere—Very good.
Detail—Correct.
Ensemble Effect—Good on the whole.
Exteriors—Excellent.
Interiors—Very good.
Lighting—Up to standard.
Photography—Clear.
Camera Work—Praiseworthy.
Costumes—Correct.
Acting—First class.
Box Office Values—Should draw.
Remarks—Through the ability of the players and the competent directing, "My Lady Incog." makes a good impression. Hazel Dawn's individual efforts and the work of Frank Wunderlee, as Bull Rice, the detective, calls for special mention. *Rik.*

"BETRAYED."

PRODUCED BY THANHOUSER. FIVE REELS.

Released Jan. 29. Mutual Film Corp. Master Picture.

Story—Dealing with the racial question between Indian and white.
Scenario—Well written.
Direction—shows good judgment.
Action—Rapid and exciting.
Suspense—Excellent.
Continuity—Good.
Situations—Powerful.
Atmosphere—Well chosen.
Detail—Correct.
Ensemble Effect—Good.
Exteriors—Beautiful, especially the snow scenes.
Interiors—Well planned.
Lighting—Average.
Photography—Immense.
Camera Work—Well handled.
Costumes—Right.
Acting—Good.
Box Office Value—Should draw well.
Remarks—A strong photoplay, in which the love of an Indian for the sister of his friend is predominant. Many strong situations occur throughout, and the cast, which includes Grace de Carlton, Gladys Leslie, Robert Whittier and Roy Fletcher, is first class in every respect. *Rik.*

"THE STRANGE CASE OF MARY PAGE."

PRODUCED BY ESSANAY. TWO REELS.

Released Jan. 18. General Film Co.

Story—The first episode in the mystery stories by Frederick Lewis.
Scenario—Bright.
Direction—First class.
Action—Brisk.
Suspense—Well maintained.
Continuity—Even.
Situations—Interesting.
Atmosphere—Fitting.
Detail—O. K.
Ensemble Effect—Good.
Exteriors—Average.
Interiors—Correct.
Lighting—Good.
Photography—Clear.
Camera Work—Up to standard.
Acting—Very good.
Costumes—O. K.
Box Office Value—There is no reason why this series should not draw, because where the element of mystery enters people will be interested.
Remarks—The initial installment of the series looks promising indeed. Edna Mayo cleverly portrays the role of Mary Page, and Henry Walthal is fine in the role of the young attorney. The surrounding cast is very good, and there is every reason to believe that their efforts in the ensuing episodes will be productive of good results. *Rik.*

"THE BAIT."

PRODUCED BY CENTAUR FILM CO. FIVE REELS.

Released Jan. 13. Mutual Film Co.

Story—Dramatic.
Scenario—Good.
Direction—Standard.
Action—Rapid and interesting.
Suspense—Constant.
Continuity—O. K.
Situations—Strong.
Atmosphere—Good.
Detail—Correct.
Ensemble Effect—Average.
Exteriors—Pleasing.
Interiors—Good.
Lighting—Average.
Photography—Beautiful.
Camera Work—Fine.
Costumes—Correct.
Acting—Very good.
Box Office Value—First rate for the average picture house.
Remarks—This is the standard class of feature that will please without exciting any great amount of comment. *Rik.*

"WILD OATS."

PRODUCED BY GEORGE KLEINE. FIVE REELS.

Released Jan. 19. Kleine-Edison Exchange.

Story—Modern drama.
Scenario—Good.
Direction—Excellent judgment has been used.
Action—Rapid.
Suspense—Proper.
Continuity—Right.
Situations—Splendid.
Atmosphere—Very good.
Detail—Good.
Ensemble Effect—Fine.
Exteriors—Realistic.
Interiors—Striking.
Lighting—Up to the standard.
Photography—Clear.
Camera Work—Good.
Acting—Could not be better.
Costumes—Correct.
Box Office Value—Should be a good attraction.
Remarks—The story of the youth who seeks the crooked path is vividly portrayed. Many strong scenes are in evidence, and the players, by their individual efforts, score unmistakably. Malcolm Duncan, Alma Hanlon, Herbert Hayes and William Anker are prominent in the cast, and the minor roles are handled acceptably. *Frel.*

"THE ISLAND OF SURPRISE."

PRODUCED BY VITAGRAPH. FIVE REELS.

Released Jan. 24. V. L. S. S. Program.

Story—An adaptation of the magazine serial by Cyrus Townsend Brady.
Scenario—Good.
Direction—Paul Scardon has done exceedingly well with a highly improbable story.
Action—Swiftly moving and colorful.
Suspense—Well maintained.
Atmosphere—Interesting and good.
Continuity—Even.
Detail—Correct.
Ensemble Effect—Good.
Exteriors—Beautiful and natural.
Interiors—Average.
Lighting—Average.
Photography—Fairly good.
Camera Work—Good.
Costumes—Correct.
Box Office Value—Hard to determine, owing to the unique story.
Remarks—Wm. Courtenay plays easily and naturally and secures results. He is ably assisted by Eleanor Woodruff and Zena Keefe. The reviewer contains many amusing situations. *Frel.*

THE STRAND SHOW.

Patrons of the Strand this week were fortunate in witnessing "The Call of the Cumberlands," the Failes production in which Dustin Farnum appears as the star.

The screen play is adapted from the book by Charles Neville Buck, and whoever made the adaptation deserves much praise.

Too much cannot be said in favor of the photography, which is at all times clear and distinct, and the five reels show the results of excellent judgment on the part of the director.

Dustin Farnum performed in a creditable manner, as did Winifred Kingston, Herbert Standing, Page Peters, Myrtle Stedman and others.

Bruce Weyman, the baritone, repeated his previous vocal successes when he sang in an admirable manner "On the Road to Mandalay," adapted from Kipling's poem of the same name.

Grace Hoffman was a favorite singing the "Bell" song from "Lakme."

The usual good comedies were exhibited, and the educational pictures were very interesting, particularly "Shores of the Black Sea." The orchestra, conducted by Carl Edouarde, is alone worth the price of admission to the Strand. *Frel.*

MAKES TEST CASE OF SUNDAY LAW.

AUBURN, Jan. 19.

As a result of an indictment found against him, J. Howard Morgan, a prominent moving picture exhibitor of this city, to-day filed, through his attorney, a demurrer to the charge that he violated the law by keeping his theatre open on Sunday.

Mr. Morgan has decided to test the law.

MACHINE TRANSPORTED BY DOG TEAM.

G. A. Metcalfe, well known on the Pacific Coast as a distributor of motion picture supplies, and located in San Francisco, Cal., recently sold a Power's motion picture projecting machine to a mining camp located 150 miles inland from Seward, Alaska. This machine will be sent to Seattle, and from there by boat to the far North. After reaching Seward it will be transported by an Alaskan dog team and sled over the snow and ice to its destination.

Wm. H. Clifford is going to take a few moments off some day to write a scenario, "Where Not to Read." He spent some time in the publicity department of the Famous Players Film Co., gathering data on the subject. After shifting all over the room in order to avoid people who were laying out paper, listening to the interviewing of a star, and suffering innumerable interruptions from every conceivable source, Clifford retired with a few harsh remarks on the subject of hospitality.

Pauline Frederick is very much interested in her own execution. The statement sounds alarming until one learns that in "The Spider" she plays the role of a woman who sacrifices her life for the sake of the daughter she deserted years before. The method of execution is that very efficient French one, the guillotine, and the Famous Players star is very anxious to see how she looks as Marie Antoinette.

FEATURE FILM DIRECTORY.

EQUITABLE.

Jan. 3—"The Dragon" (Equ.), five reels. *Marg. Fischer.*
Jan. 10—"Her Great Hour" (Triumph), five reels. *Molly McIntyre.*
Jan. 17—"The Ransom" (Triumph), five reels. *Julia Dean.*
Jan. 24—"Babette of the Bally-Hoo" Equ.), five reels. *Murial Ostriche.*
Jan. 31—"The Clarion" (Equ.), five reels. *Carlyle Blackwell.*
Feb. 7—"Her God" (Equ.), five reels. *Gail Kane.*
Feb. 14—"Three Pair of Shoes" (Triumph), five reels. *Mary Boland.*
Feb. 21—"The Struggle" (Equ.), five reels. *Frank Sheridan.*
Feb. 28—"The Pain Flower" (Equ.), five reels. *Marg. Leslie.*

KLEINE-EDISON.

Jan. 5—"The Devil's Prayer Book" (Kleine), five reels. *Alma Hanlon.*
Jan. 12—"The Cat's Paw" (Edison), five reels. *Marc MacDermott.*
Jan. 19—"Wild Oats" (Kleine), five reels. *Alma Hanlon.*
Jan. 26—"The Innocence of Ruth" (Edison), five reels. *Viola Dana.*
Feb. 2—"The Final Curtain" (Kleine), five reels. *Arthur Hoops.*
Feb. 9—"The Martyrdom of Phillip Strong" (Edison), five reels. *Mabel Trunelle.*
Feb. 16—"The Scarlet Road" (Kleine), five reels. *Anna Nillson.*
Feb. 23—"At the Rainbow's End" (Edison), five reels. *Carol McComas.*

WM. FOX.

Jan. 2—"The Green Eyed Monster," five reels. *Robert Mantell.*
Jan. 9—"A Parisian Romance," five reels. *H. Cooper Cliffe.*
Jan. 16—"The Fourth Estate," five reels. *Ruth Blair.*
Jan. 23—"The Serpent," five reels. *Theda Bara.*
Jan. 30—"The Ruling Passion," five reels. *All Star Cast.*

METRO.

Jan. 3—"What Will People Say?" (Pop. Players), five reels. *Petrova.*
Jan. 10—"The Turmoil" (Columbia), five reels. *Valli Valli.*
Jan. 17—"Rose of the Alley" (Rolfe), five reels. *Mary Miles Minter.*
Jan. 24—"Her Debt of Honor" (Rolfe), five reels. *Valli Valli.*
Jan. 31—"Man and His Soul" (Quality), five reels. *F. X. Bushman.*
Feb. 7—"The Upstart" (Rolfe), five reels. Marg. *Snow.*
Feb. 14—"Dimples" (Columbia), five reels. *Mary Miles Minter.*
Feb. 21—"The Bride" (Quality), five reels. *F. X. Bushman.*

MUTUAL MASTERPICTURES.

Jan. 6—"The Other Side of the Door" (American), five reels. *Harold Lockwood.*
Jan. 13—"The Woman in Politics" (Thanhouser), five reels. *Mignon Anderson.*
Jan. 17—"The Thoroughbred" (American), five reels. *Wm. Russell.*
Jan. 20—"Five Faults of Flo" (Thanhouser), five reels. *Flo. La Badie.*
Jan. 22—"The Bait" (Centaur), five reels. *Wm. Clifford.*
Jan. 24—"As a Woman Sows" (Gaumont), five reels. *Alex. Gaden.*
Jan. 27—"Lord Loveland Discovers America" (American), five reels. *Arthur Maude.*
Jan. 29—"Betrayed" (Thanhouser), five reels. *Grace De Carlion.*
Jan. 31—"Vengeance Is Mine" (Centaur), five reels. *Crane Wilbur.*
Feb. 2—"The Idol of the Stage" (Gaumont), five reels. *Malcolm Williams.*
Feb. 5—"The White Rosette" (American), five reels. *Helen Losson.*

PARAMOUNT.

Jan. 3—"The Foundling" (Famous), five reels. *Mary Pickford.*
Jan. 6—"Tongues of Men" (Morosco), five reels. *Constance Collier.*
Jan. 10—"Mice and Men" (Famous), five reels. *Marg. Clarke.*
Jan. 13—"The Golden Chance" (Lasky). *Wallace Reed.*
Jan. 17—"My Lady Incog." (Famous). *Hazel Dawn.*
Jan. 20—"Nearly a King" (Famous). *John Barrymore.*
Jan. 24—"Call of the Cumberlands" (Pallas). *Dustin Farnum.*
Jan. 27—"The Spider" (Famous), five reels. *Pauline Frederick.*
Jan. 31—"Pudd'nhead Wilson" (Lasky), five reels. *Theo. Roberts.*
Feb. 3—"Tennessee's Pardner" (Lasky), five reels. *Fanny Ward.*
Feb. 7—"Madame La Presidente" (Morosco), five reels. *Anna Held.*
Feb. 14—"The Trail of the Lonesome Pine" (Lasky), five reels. *Charlotte Walker.*
Feb. 17—"Out of the Drifts" (Famous), five reels. *Marg. Clarke.*
Feb. 21—"Blacklist" (Lasky), five reels. *Blanche Sweet.*
Feb. 24—"He Fell in Love with His Wife" (Pallas), five reels. *Florence Rockwell.*
Feb. 28—"Diplomacy" (Famous), five reels. *Marie Doro.*

PATHE.

Jan. 3—"The King's Game" (Daly), five reels. *Pearl White.*
Jan. 10—"Mme. X" (Pathe), five reels. *Dorothy Donnelly.*
Jan. 17—"The Love Trial" (Pathe), five reels. *All Star Cast.*
Jan. 24—"Hazel Kirke" (Wharton), five reels. *All Star Cast.*

TRIANGLE.

Jan. 2—"Between Men" (Kay-Bee), five reels. *W. S. Hart.*
Jan. 2—"Cross Currents" (Fine Arts), five reels. *Helen Ware.*
Jan. 2—"The Worst of Friends" (Keystone), two reels. *Weber and Fields.*
Jan. 2—"Dizzy Heights and Daring Hearts" (Keystone), two reels.
Jan. 9—"The Corner" (Kay-Bee), five reels. *Willard Mack.*
Jan. 9—"Let Katy Do It" (Fine Arts), five reels. *Tully Marshall.*
Jan. 9—"The Great Pearl Tangle" (Keystone), two reels. *Sam Bernard.*
Jan. 9—"Fatty and Mabel Adrift" (Keystone), two rels. *Arbuckle and Normand.*
Jan. 16—"The Beckoning Flame" (Kay-Bee), five reels. *Henry Woodruff.*
Jan. 16—"The Missing Links" (Fine Arts), five reels. *Norma Talmadge.*
Jan. 16—"Because He Loved Her So" (Keystone), two reels. *Sam Bernard.*
Jan. 16—"A Modern Enoch Arden" (Keystone), four reels. *Jae Jackson.*
Jan. 23—"The Conquerer" (Key-Bae), five reels. *Willard Mack.*
Jan. 23—"The Wood Nymph" (Fine Arts), five reels. *Marie Doro.*
Jan. 23—"Perils of the Park" (Keystone), one reel. *Gribbon and Davenport.*
Jan. 23—"A Movie Star" (Keystone), two reels. *Swain and Moran.*
Jan. 30—"The Green Swamp" (Kay-Bee), five reels. *Bessie Barriscale.*
Jan. 30—"The Price of Power" (Fine Arts), five reels. *Orrin Johnson.*
Jan. 30—"His Hereafter" (Keystone), two reels. *Murray and Frazenda.*
Jan. 30—"Love and Lobsters" (Keystone), two reels. *Arbuckle and Normand.*
Feb. 6—"D'Artagnan" (Kay-Bee), five reels. *Orrin Johnson.*
Feb. 6—"The Flying Torpedo," five reels. *John Emerson.*

UNIVERSAL.

Jan. 3—"Landon's Legacy" (Red Feather), five reels. *Warren Kerrigan.*
Jan. 10—"A Soul in Bondage" (Red Feather), five reels. *Cleo Madison.*
Jan. 17—"Love's Pilgrimage" (Red Feather), five reels. *Lulu Glaser.*
Jan. 24—"A Soul Enslaved" (Broadway), five reels. *All Star Cast.*
Jan. 31—"The Path of Happiness" (Red Feather), five reels. *Violet Mersereau.*

V. L. S. E.

Jan. 3—"Thou Art the Man" (Vita.), five reels. *Virginia Pearson.*
Jan. 3—"The Misleading Lady" (Essanay), five reels. *Henry Walthal.*
Jan. 10—"Green Stockings" (Vita.), five reels. *Lillian Walker.*
Jan. 17—"My Lady's Slipper" (Vita.), five reels. *Anita Stewart.*
Jan. 17—"Gods of Fate" (Lubin), five reels. *Richard Buhler.*
Jan. 20—"The Wonderful Wager" (Lubin), five reels. *Raymond Hitchcock.*
Jan. 24—"The Island of Surprise" (Vita.), five reels. *Wm. Courtenay.*
Jan. 31—"A Night Out" (Vita.), five reels. *May Robson.*
Jan. 31—"Souls in Bondage" (Lubin), five reels. *Nance O'Neill.*
Feb. 7—"The Crown Prince's Double" (Vita.), *Maurice Costello.*
Feb. 7—"Thou Shalt Not Covet" (Selig). *Tyrone Power.*
Feb. 14—"The Writing on the Wall" (Vita.), five reels. *Jos. Kilgour.*
Feb. 21—"Kennedy Square" (Vita.), five reels. *Antonio Moreno.*
Feb. 28—"Colton, U. S. N." (Vita.), five reels. *Chas. Richman.*

WORLD FILM.

Jan. 3—"Camille" (Shubert) five reels. *Clara Kimbal Young.*
Jan. 10—"Life's Whirlpool" (World), five reels. *Holbrook Blinn.*
Jan. 17—"The City" (Shubert), five reels. *Thurlow Bergen.*
Jan. 24—"The Ballet Girl," five reels. *Holbrook Blinn.*
Jan. 31—"Fruits of Desire," five reels. *Robert Warwick.*

PROGRAMS.

MUTUAL.

AMERICAN.

Feb. 1—"The Broken Cross," two reels. (Dr.)
Feb. 4—"Mammy's Rose," one reel (Dr.)

FALSTAFF.

Feb. 1—"A Clever Collie's Coming Back," one reel. (Com.)
Feb. 3—"Harry's Happy Honeymoon," one reel (Com.)

THANHOUSER.

Feb. 2—"The Knotted Cord," three reels (Dr.)

BEAUTY.

Feb. 2—"Billy Van Deusen's Wedding Eve," one reel (Com.)
Feb. 6—"The Laird o' Knees," one reel (Com.)

VOGUE.

Feb. 3—"Sammy Versus Cupid," one reel (Com.)
Feb. 6—Title Not Reported.

MUTUAL.

Feb. 7—Mutual Weekly, No. 57, one reel. Topical.

CUB.

Feb. 4—Title Not Reported, one reel (Com.)

MUSTANG.

"The Extra Man and the Milk Fed Lion,' three reels (Com. Dr.)

GAUMONT.

Feb. 6—See America First, No. 21. "Keeping Up with the Joneses," split reel (Sci. and Cart.)

GENERAL.

BIOGRAPH.

Jan. 31— "When Kings Were the Law," one reel (Reissue. Dr.)
Feb. 1—"The Chain of Evidence," two reels (Dr.)

Feb. 2—"The Smugglers," three reels (Dr.)

LUBIN.

Jan. 31—"A Reformation Delayed," one reel (Dr.)
Feb. 3—"A Modern Paul," three reels (Dr.)
Feb. 5—"The Election Bet," one reel (Com.)

SELIG.

Jan. 31—Title not reported.
Jan. 31—Selig-Tribune No 9, one reel, (Topical).
Feb. 3—Selig-Tribune, No. 10, one reel (Topical).
Feb. 5—Title not reported.

VITAGRAPH.

Jan. 31—"Jane's Bashful Hero," one reel (Com.)
Feb. 4—"The Wrong Mr. Wright," one reel (Com.)
Feb. 5—"Bill Peter's Kid," three reels (Dr.)

ESSANAY.

Feb. 1—Title not reported.
Feb. 2—Title not reported.
Feb. 5—Title not reported.

KALEM.

Feb. 1—"Artful Artists," one reel (Com.)
Feb. 2—"The Moth and the Star,' two reels. No. 11, *"Stingaree" Series.*
Feb. 4—"The Lurking Peril," one reel. No. 15 *Ventures of Marguerite Series.*
Feb. 5—"The Broken Wire," one reel. *H. & H. Series.*

VIM.

Feb. 3—"A Sticky Affair," one reel (Com.)
Feb. 4—"The Getaway," one reel (Com.)

KNICKER BOCKER FEATURES.

Feb. 4—"The Crime of Circumstance," three reels (Dr.)

UNIT PROGRAM.

Jan. 31—"The Surprise of an Empty Hotel," four reels (Dr.)
Jan. 31—"A Cripple Creek Cindrella," one reel (Com.)

UNIVERSAL.

U. SPECIAL.

Jan. 31—"Old King Coal," two reels. No. 8 *"Graft" Serial.*

NESTOR.

Jan. 31—"When Aunt Matilda Fell," one reel (Com.)
Feb. 4—"Flivvers, the Smoke Eater," two reels (Com.)

GOLD SEAL.

Feb. 1—"Three Fingered Jennie" No. 3. *Lord John Serial.*

REX.

Feb. 1—"In Dreamy Jungle Town," one reel (Com.)
Feb. 4—"A Child of Circumstance," one reel (Dr.)
Feb. 6—"One Who Passed By," one reel (Dr.)

VICTOR.

Feb. 2—"Son of the Stars," one reel (Dr.)

L-KO.

Feb. 2—"Sea Dogs and Land Rats," one reel (Com.)
Feb. 6—"A September Morning," two reels (Com.)

UNIVERSAL.

Feb. 2—U. Animated Weekly, No. 204, one reel (Topical.)

LAEMMLE.

Feb. 3—"The Wise Man and the Fool," two reels (Dr.)

POWERS.

Feb. 3—"Building Up the Health of the Nation," No. 3, and "Polar Bears."
Feb. 5—"Uncle Sam at Work," No. 7, one reel. Ed.

IMP.

Feb 4—"The Soul Man," one reel. Dr.

JOKER.

Feb. 5—"Wanted: A Piano Tuner," one reel. Com.

BISON.

Feb. 5—"Phantom Island," two reels. Dr.

PICTURE PLAY REPORTS.

"THE UNWRITTEN LAW."

PRODUCED BY CALIFORNIA M. P. CO. FIVE REELS.

Released Feb. 1. Distributed on State Rights Basis.

Story—Adaptation of stage drama written by Edwin Milton Royle. Modern melodrama, involving a plain discussion of the always interesting sex problem and the marriage relation. "The Unwritten Law" lends itself admirably to picturization, and, if anything, is far more gripping and dramatically intense in its present form than it was in stage garb.

Scenario—Intelligently constructed.

Direction—Technically good. The art of the producer is shown graphically in several fire scenes which are highly realistic. A fine knowledge of dramatic values is also disclosed in the manner in which the important situations are directed.

Action—Swiftly moving at all times.

Suspense—The necessary element of suspense enters into the proceedings at psychological moments. There is nothing palpable or obvious in the filming of the story, and the spectator will, of necessity, have to see it all in order to tell how it will end. This condition alone places the picture outside the conventional type of features.

Continuity—Nicely maintained. Not a dull moment. The scenes follow each other in natural sequence, making for smoothness and coherency in this relation.

Atmosphere—Correct.

Detail—Special attention has been paid to detail throughout, notably in the staging of the fire scene and barroom brawl between Andrew Robson and William Pike.

Ensemble Effect—Strong.

Exteriors—Artistically chosen.

Interiors—Convincingly staged.

Lighting—Average.

Photography—Several scenes as shown at the trade exhibition were badly out of focus, but on the whole the picture approaches the average.

Camera Work—Nothing startling is disclosed.

Acting—Up to the best standards.

Costumes—Right.

Box Office Value—As an out-of-the-ordinary type of picture play, "The Unwritten Law" should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena, as a stellar drawing card, there is also an excellent acting cast and a well played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement.

Remarks—Beatriz Michelena makes a convincing figure of the erring wife, whose actions are more or less justified in a sense, and at least open to debate. It is just this condition that will make the picture a subject for discussion, with the consequent rush of patronage always resultant in the case of plays with a domestic problem involved. At any rate it is exciting melodrama which furnishes food for thought, pleases the eye and fulfils in every respect what may be said to constitute a pleasant evening's entertainment. William Pike evidences dramatic ability of no mean order as the drunkard whose neglect causes a series of disagreeable and tragic events which culminate in murder. His performance left nothing to be desired. Andrew Robson is sufficiently insinuating, as a rather vacillating type of villain. Mr. Robson's work bears mute evidence of his years of histrionic experience. Irene Outtrim, as an adventuress with the alluring name of Estelle, lived up to the traditions of the blonde villainess of melodrama in excellent fashion. Baby Felice Rix proved highly acceptable as the child. "The Unwritten Law" looks like a good proposition for the up-to-date high class exhibitor from every standpoint. *Her*

"LORD LOVELAND DISCOVERS AMERICA."

PRODUCED BY AMERICAN. FIVE REELS.

Released Jan. 27. Mutual Film Corp.

Story—Adapted from the book by C. N. and H. M. Williamson.

Scenario—Very good.

Direction—Excellent judgment is shown.

Action—Good.

Suspense—Proper.

Continuity—Very smooth.

Situations—There are numerous situations compelling laughter.

Atmosphere—Fairly good.

Detail—Fair.

Ensemble Effect—Good.

Exteriors—Pleasing.

Interiors—Good, particularly the lunch room scene.

Lighting—Fair.

Photography—Average.

Camera Work—Good.

Acting—Good.

Costumes—Not always consistent.

Box Office Value—Good.

Remarks—The story is interesting. It deals with the adventures of Lord Loveland in quest of an American heiress. The different characters are not overdrawn, and each member of the cast seems to realize that naturalness is the proper method of expression. The work of Arthur Maude as Loveland is particularly pleasing, as are the efforts of Neil Franzen as Issy, and William Sarrol as Bill Willing. Constance Crawley is all that could be expected, and most of the minor roles are handled acceptably. *Frel.*

"MICE AND MEN."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Jan. 9. Paramount Program.

Story—Adaptation of Madaleine Lucette-Ryley's play, "Mice and Men." Romantic drama.

Scenario—Permits of the creative work on the part of the director.

Direction—Artistic in every way.

Action—Always interesting.

Suspense—Properly maintained.

Continuity—Holds from start to finish.

Situations—The love scenes between Marguerite Clark and Marshal Neilar are all played in a delightful fashion. There are several dramatic situations also which contain a wealth of sentimental interest.

Atmosphere—Charming. Searle Dawley has incorporated real atmosphere of the period. This alone constitutes an achievement which the producer may consistently be proud of.

Detail—Special attention has been paid to the smallest detail.

Ensemble Effect—Good.

Exteriors—Beautiful.

Interiors—Correct.

Lighting—Fine.

Photography—Standard.

Camera Work—Very good.

Acting—The entire cast is competent, presenting on the whole a highly artistic performance.

Costumes—In a way this feature might be termed a costume play. The characters, due to the exigencies of the story, wear costumes of the Mexican War period, and no inaccuracies or inconsistencies have been allowed to creep in. This is also another mark of credit for the producer.

Box Office Value—Marguerite Clark, petite and charming as usual, coupled with the added asset of a good vehicle, should prove an invincible combination.

Remarks—"Mice and Men" will please the young folks and interest the older ones. A very entertaining and artistically produced feature. *Rib.*

"VENGEANCE IS MINE."

PRODUCED BY CENTAUR. FIVE REELS.

Released Jan. 31. Mutual Film Co.

Story—Modern drama.

Scenario—Good.

Direction—Very good. The director has evolved many strong situations.

Action—Fast and interesting.

Suspense—O. K.

Continuity—Smooth.

Situations—Strong.

Exteriors—Very good.

Interiors—Good.

Detail—Average.

Ensemble Effect—Good.

Atmosphere—Correct.

Lighting—Good.

Photography—Clear.

Camera Work—Good.

Acting—Very Good.

Costumes—Right, but in one instance, Mr. Wilbur wears evening clothes in the afternoon.

Box Office Value—Should draw well.

Remarks—There are situations that are very vivid and true to life running throughout this photoplay. John Loring, the Governor, who is in favor of capital punishment, finds himself confronted with the fact that he is powerless to pardon his own brother.

It develops that his brother is innocent and that his wife accidentally committed the crime.

Crane Wilbur and the supporting cast, which includes Carl Von Schiller as the brother, and Brooklyn Keller as the social gangster, made the most of their opportunities.

Gypsy Abbott, as the wife of the Governor, was natural and unaffected, and an unknown who played the hotel clerk deserves commendation in making an obscure part stand out.

On the whole, it provides an interesting feature. *Frel.*

"THE EVANGELIST."

PRODUCED BY LUBIN. FOUR REELS.

Released Jan. 17. V. S. L. E. Program.

Story—Adapted from the drama of Sir Henry Arthur Jones.

Scenario—Great.

Direction—Extremely good.

Action—Of the rapid fire order.

Suspense—Well maintained.

Continuity—Great.

Situations—Strong.

Atmosphere—Good.

Detail—Average.

Ensemble Effect—Pleasing.

Exteriors—Correct.

Interiors—Good.

Lighting—Excellent.

Photography—Very clear.

Camera Work—Deserves the highest praise.

Acting—Up to the standard.

Costumes—Correct.

Box Office Value—Should attract.

Remarks—This is a powerful drama and contains strong interest. The cast of players is excellent. On the whole it is a very good feature. *Frel.*

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PICTURE PLAY REPORTS.

"THE FOURTH ESTATE."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released Jan. 16. Fox Film Corp.

Story—Adaptation of Joseph Medill Patterson's play of the same name. Modern melodrama.
Scenario—Good.
Direction—Frank Powell has worked wonders with the material at hand.
Action—Not a dull moment.
Suspense—Well maintained.
Continuity—Logical and smooth.
Atmosphere—Realistic.
Detail—Special attention has been given to the interiors, which are accurate in every way.
Ensemble Effect—Good.
Exteriors—Correct.
Interiors—Excellent, especially those showing the newspaper plant.
Lighting—Good.
Photography—Good.
Camera Work—Standard.
Acting—Average.
Costumes—Correct.
Box Office Value—Should draw well.
Remarks—Clifford Bruce and Ruth Blair handle their respective roles in an admirable manner. As a play on the speaking stage, "The Fourth Estate" was fairly successful, but in screen form it is far more entertaining, and on the whole can be termed a first rate feature. *Rtk.*

"MADAME X."

PRODUCED BY HENRY W. SAVAGE. FIVE REELS.

Released Jan. 14. Pathe Exchange, Inc.

Story—Adapted from the play of the same name. Drama.
Scenario—Excellent.
Action—Smooth.
Direction—Very good. George Marion deserves much praise.
Suspense—Throughout the six reels the situations are so intense that you are overwhelmed.
Continuity—Well maintained, always interesting.
Atmosphere—Unusually good.
Detail—Correct
Ensemble Effect—Powerful.
Exteriors—Well chosen.
Interiors—Very good, especially the court room scene.
Lighting—Good.
Photography—Very good.
Camera Work—Good.
Acting—Excellent.
Costumes—Correct.
Box Office Value—The prestige gained as a stage attraction will help materially at the box office.
Remarks—Dorothy Donnelly gives a brilliant characterization in the title role, and is to be commended, as there are many artists who would have a tendency to overdo it. Charles Bunnell is deserving of worthy mention for his intelligent and artistic portrayal of Perrissard. "Mme. X," as a feature film, is a valuable piece of property. *Rtk.*

"AS A WOMAN SOWS."

PRODUCED BY GAUMONT. FIVE REELS.

Released Jan. 24. Mutual Film Corporation.

Story—Modern drama.
Scenario—Very good.
Direction—Extremely good. Carefully planned.
Action—Rapid.
Suspense—With the exception of the last reel it is well maintained.
Continuity—No lulls. The scenes follow each other logically and interestingly.
Atmosphere—Correct.
Detail—Nothing is overlooked.
Ensemble Effect—Great.
Exteriors—Well chosen.
Interiors—Very elaborate.
Lighting—Good.
Photography—Corking.
Camera Work—Good.
Acting—Could not be better.
Costumes—Correct.
Box Office Value—The plot is strong and the cast is excellent, Gertrude Robinson, especially, showing to advantage in her intelligent and able interpretation of the role of Milly Hayward. The picture should be a success from a box office standpoint.
Remarks—For the better houses this feature should prove an ideal attraction. *Jem.*

"THE MISLEADING LADY."

PRODUCED BY ESSANAY. SIX REELS.

Released Jan. 5. V. L. S. S. Program.

Story—Adaption of Charles W. Goddard's and Paul Dickey's play of the same name.
Scenario—Good.
Direction—Technically correct.
Action—Interesting.
Suspense—Good.
Continuity—Even and well maintained.
Atmosphere—Right.
Detail—O. K.
Ensemble Effect—Good.
Exteriors—Well chosen.
Interiors—Elaborate.
Lighting—Fair.
Photography—Good.
Camera Work—Average.
Acting—Fine.
Costumes—Correct.
Box Office Value—Has plenty of merit.
Remarks—It is difficult to recognize the play in the screen version as they bear no resemblance to each other.

Much praise is due Mr. Walthal for his splendid and masterful performance, and it can safely be said that his interpretation of the role of Jack Craigen could not be improved upon. *Jem.*

Alfred Hickman, who will be seen as Judge Bertlemy, in the production of the newspaper play, "The Fourth Estate," was the original Little Billie, in the stage production of Du Maurier's "Trilby." Since becoming a motion picture star he has been cast for villain parts exclusively.

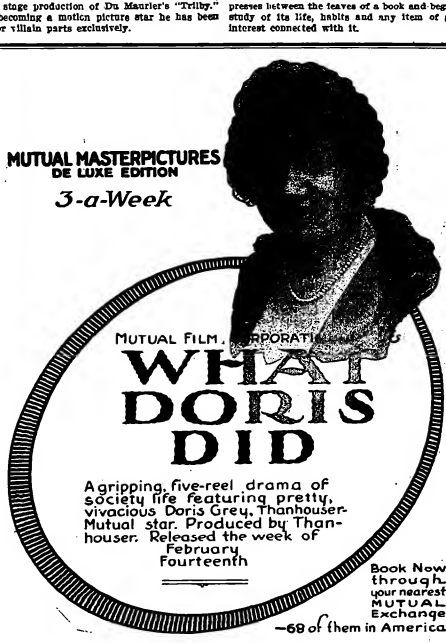
"WHAT WILL PEOPLE SAY?"

PRODUCED BY POPULAR PLAYS AND PLAYERS. FIVE REELS.

Released Jan. 3. Metro Pictures Corporation.

Story—Adaptation from the novel by Rupert Hughes. Melodrama of modern society.
Scenario—Fairly good.
Direction—Good.
Action—Interesting, with occasional lapses, which tend to confuse.
Suspense—Seems lacking.
Continuity—A trifle jerky.
Atmosphere—Correct.
Detail—Close attention to detail is shown.
Ensemble Effect—Good.
Exteriors—Artistically good.
Interiors—Convincing.
Lighting—Far better than the average, and deserving of much praise.
Photography—Excellent.
Camera Work—Of a high order.
Acting—Very good.
Costumes—Correct.
Box Office Value—The featuring of Petrova's name should prove of distinct value, in fact this star's name would help many an inferior photodrama, and coupled with the odd title, the outlook for "What Will People Say?" seems very bright.
Remarks—The author seems to have left much to the imagination, and the film story at times becomes very ordinary. Petrova has ample opportunity to exploit her versatility, and the role of Willie Enslee, as played by Frannie Fraunholz, is admirably portrayed. *Jem.*

Dorothy Bernard, who is at present on the Coast working in a feature picture with William Farnum, has become interested in botany, and is rapidly making a collection of the flora of California. Every new specimen she obtains she presses between the leaves of a book and begins the study of its life, habits and any item of general interest connected with it.



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BOSTON.

Three important changes in the local theatrical bill of fare are noted for week of Jan. 24. One of the offerings has its first metropolitan performance on that date; another its first Boston appearance, and the third is a notable revival. More good things are announced for the week following.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.) —"Oklahoma," a new play, by George Scarborough, and produced by David Belasco, in conjunction with the Charles Frohman forces, will have its first metropolitan performance at this house 24. The cast includes: John Miltern, William Courtleigh, Lowell Sherman, Edward L. Snader, Curtis Cooksey, H. G. Carleton, George West, Leonore Ulrich, Ethel Benton and Isabel O'Madigan. Engagement is for two weeks.

SHUBERT (Wilbur-Shubert Co., mgrs.)—E. H. Sothern begins 24 a three weeks' engagement with his revival of "David Garrick." During the second and third weeks the bill will be "The Two Virtues."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Ruggles of Red Gap," will have its first local appearance at this house 25.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"It Pays to Advertise" is now in its second week.

PLYMOUTH (Fred E. Wright mgr.)—This is the fifth and final week of "A Full House." Julia Arthur will appear 31, in "The Eternal Magdalene." Although the seats for the engagement have not been put on sale as yet, the demand for reservations has been very large.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Sixth and farewell week of Montgomery and Stone, in "Chin-Chin." House sold out for the week. Henry W. Savage's production of the new comic opera, "Pom-Pom," with Mizzi Hajos as the prima donna, is the next attraction. The company includes: Carl Gantvoort, Tom McNaughton, Tom Walsh, William Eville, Charles Angelo, Christie Dane, Jose Intropidi, Edith Day and Blanche Terrill.

TREMONT (Jno. B. Schoeffel, mgr.)—Third week of "Daddy Long Legs," with Henry Miller and Ruth Chatterton in the leading roles. Excellent business is the rule.

PARK SQUARE (Fred E. Wright, mgr.) — "Under Fire" is in its fourth week.

COPLEY (Copley Theatre management.) — "The Night Before," will remain here a fortnight longer.

CASTLE SQUARE (John Craig, mgr.)—"The Woman Hunter" has proved so strong an attraction that the engagement has been extended. This is the third week. The pseudonym of Giles Manton, the author, is said to belong to a well known actor.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Week of 24 the new Star and Garter Show. Last week for Billy Watson's Big Girlie Show was very big financially. Golden Crooks is coming.

GAIETY (George R. Batcheller, mgr.) — The Harry Hastings Show had a splendid engagement. For current week the Liberty Girls are here. Week of 31, Follies of the Day.

HOWARD (George E. Lothrop Jr., mgr.)—Cabaret Girls Burlesquers and the following vaudeville acts: Racko and partner, Melody Four, Barnes and Barnes, Brady and Mahoney, Kola, Collins and Manning, and Mike Scott. Follies of Pleasure coming.

KEITH'S (Robert G. Larsen, mgr.)—Bill 24-29: Mrs. Langtry, assisted by Leopold Stark and Lionel Atwill, the Farber Girls, Anna Laughlin and Chas. Gaxton, Flanagan and Edwards, Ota Gygi, Miniature Review, Kramer and Morton, Lady Alice's Pets and Lunette Sisters.

LOEW'S NEW ORPHEUM (Victor J. Morris, mgr.) —Bill 24-26: Murphy and Foley, Julia Edwards, Black and White Revue, Joe Welch, Billy "Swede" Hall and company, Frank Terry and Kawana Brothers. For 27-29: Mildred Haywood, Kay, Bush and Robinson, Wm. O'Clare and his Shamrock Girls, Ford and Truly, "The Yellow Peril," Castino and Nelson, and Selbini and Grovini.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 24-26: John Buckley, Marie Fenton, Etta Bryan and company, Eddie Foyer, and Mennetti and Sidelli. For 27-29: Marconi Brothers, Holden and Herron, H. B. Toomer and company, Cadets De Gascolgne, and Julia Edwards.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 24-26: Casting Mellos, H. B. Toomer and company, Bernard and Shaw, Cadets De Gascolgne, and Kay, Bush and Robinson. For 27-29: Kawana Brothers, Connolly Sisters and Berger, Etta Bryan and company, Eddie Foyer, and Black and White Revue.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 24-26: Sylvia, Kawaza Japs, Harmony Girls, Bowdoin Square Players, Pete Griffin, and Francis Wilson. For 27-29: Wesley's sea lions, Zizka and company, Johnnie Bell, Bowdoin Square Players, and Ben Bernard.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bill week of 24: La Belle and Williams, Johnnie Dove, Marietta Craig and company, Venetian Four, Mabel Wyne, and Travilla Brothers.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Bill 24-29: Girard and Gorderes, Manda, Henry Frey, Eight Forget-Me-Nots, Cook and Stevens, and Victor's Musical Melange.

BIJOU (Harry Gustin, mgr.)—Soloists: Margaret Millea, Henry and Allessandro Alberini. Feature pictures: Edwin Stevens, in "The Man Inside," and Olga Petrova, in "The Heart of a Painted Woman."

BOSTON (Mr. Isenberg, mgr.)—Triangle photoplays and Fadette Orchestra.

PHILADELPHIA.

"Pollyanna" is the only novelty in store for the playgoers week of Jan. 24. It follows John Drew at the Broad.

BROAD (Nixon & Zimmerman, mgrs.) — "Pollyanna" has its first local view 24. John Drew, in "The Chief," departed 22, after a very successful fortnights' stay.

LYRIC (Lawrence Blumberg, mgr.)—"The Passing Show" was voted by the capacity houses last week as the best ever. The second week starts 24.

ADELPHI (Leonard Blumberg, mgr.)—There is a great deal of realism to "Sinners," that fine audiences enjoyed last week. The play was capitally acted.

GARRICK (Charles C. Wanamaker, mgr.) — "On Trial" continues to evoke great interest, with big houses as the rule. The fifth week begins 24.

FORREST (Nixon & Zimmerman, mgrs.) — Julian Eltinge, in "Cousin Lucy," was greeted by fine houses last week. The second week begins 24.

WALNUT (Edgar Strakosh, mgr.)—Herman Timberg, in "School Days," 24-29. "A Fool There Was," splendidly acted, with Olin Field as the vampire, and F. B. Hersome as the husband, drew houses of fine size last week.

KNICKERBOCKER (Wm. W. Miller, mgr.) — The stock produces "Inside the Lines" 24 and week. The play is new to this city. "The Natural Law" had two weeks of excellent returns, ending 22.

AMERICAN (Sablosky & McGurk, mgr.)—The Arvine stock appears in "Within the Law," 24 and week. "When We Were Twenty-one" was neatly done by the stock last week, to splendid houses. Ruth Robinson and Richard Carew, in the leading roles, did perfect work.

CHESTNUT STREET OPERA HOUSE (B. F. Keith, management).—The film production of Theda Bara, in "The Serpent," 24 and week. Last week, "The Fourth Estate" (pictures) drew finely.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)— The Metropolitan Opera Co., in "La Boheme," 25.

B. F. KEITH'S (H. T. Jordan, mgr.)—Eva Tanguay is the big card week of 24. Others are: William Morris and company, Marion Vadie and company, Marie Nordstrom, Jack Wyatt and company, Wood and Wyde, "The Little Stranger," Henry G. Rudolf, Mario and Duffy, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—Week of 24: Owen McGivney, Four Slickers, Webb and Burns, Duncan and Holt, Maxixe Bros., and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 24: Moore, Gardner and Rose, Marshall Montgomery, Eva Shirley, Mr. and Mrs. Gordon Wilde, Six Malvern Comiques, Kennedy and Kramer, and moving pictures.

COLONIAL (Fredk. Leopold, mgr.)—Week of 24: Ned Nestor and company, Great Leon, Pilcer and Douglass, Howard, Kibble and Herbert, "The Real Mr. Q," Moss and Frey, Powder and Capman, MacRae and Clegg, Pederson Bros., and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 24-29: "The Fe-Mall Clerks," Margaret Nelson and company, Roxy La Rocca, Marie King Scott, Flo and Ollie Walters, Mystic Hanson Trio, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Week of 24: Klein Bros.' Minstrels, Delmore and Lee, Olive Briscoe, Jarrow, Charles Del Caccio Players, Weston and Young, Masked Athlete and the Lady, Cecil Dunham, Ed. De Carsia and company, Wm. Hercher, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 24-29: Willard, "Fascinating Flirts," Brown, Harris and Brown, Edmund Gingas and company, Clemens and O'Connor, Lew Fitzgibbon, and moving pictures.

CASINO (Wm. M. Leslie, mgr.) — The Social Maids 24 and week. The Smiling Beauties were topnotchers to big crowds last week. Zella Russell was also much in evidence, as she entertained greatly and sang finely.

GAYETY (Joseph Howard, mgr.)—The Yankee Doodle Girls 24-29. The Queens of Beauty had no cause to complain of the patronage 17-22.

TROCADERO (Robt. Morrow, mgr.) — The Auto Girls 24-29. The Charming Widows provided an exhilarating show to large numbers last week. The runway leading into the orchestra was voted all right by the crowds.

PEOPLE'S (Harry Brown, mgr.)—The Maids of the Orient 24-29. The Rector Girls gave a bright and snappy show to houses of fine size last week.

DUMONT'S (Frank Dumont, mgr.)—The feature last week was a revue of the Gilbert & Sullivan operas, bringing out the singing qualities of the company in great style. There was also the "Grip" burlesque, which was bandied in great style. Eddie Cassady's return was heralded by big applause. Charlie Boyden, Bennie Franklin and a host of others also contributed to the enjoyment.

CINCINNATI.

Cincinnati is likely to be in the cycle of American cities to celebrate its Shakespeare tercentenary. A revival of some of the Bard of Avon's plays at Eden Park, with its great amphitheatre, is planned for June. Twenty-five organizations are already lined up in co-operation to carry out the pageant. Frank Laceller, organizer, addressed delegates from all these bodies at the Chamber of Commerce, Jan. 15, and a permanent Shakespeare Tercentary Celebration Association will be the outcome of the meeting. A community masque, written by Percy Mackaye, is one of the features to be adopted.

GRAND OPERA HOUSE (John H. Havlin, mgr.)— "On Trial" 24. Last week, George Arliss, in "Paganini." "Watch Your Step" follows 31.

LYRIC (Carl Hubert Henck, mgr.)—Robert Louis Stevenson's "Treasure Island" 23. Oreste Vissella's tuneful opera, "The Road to Mandalay," last week. "Within the Loop" 30.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 23-30: Gus Edwards' "Song Revue," with Little Georgie and Cuddles; Milt Collins, Mme. Adelaide Herrmann, Charlotte Parry, Mary Melville, Dingle and Corcoran, Roy Huling and his seal. Pathe Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 23-30, offered by Mercedes, Crane and Madame Zenda, the Orpheus Comedy Four, Mr. and Mrs. Fred. Thomas, Will H. Fields, the Three Wille Brothers, and John Higgins. Pictures.

MUSIC HALL.—Boston Grand Opera Co. come Jan. 31-Feb. 2, with the Pavlowa Russe Ballet, presenting: "The Love of Three Kings," "Madam Butterfly," "I Pagliacci," "Orfeo," and "La Boheme."

GERMAN (Otto Ernest Schmid, mgr.)—The German Stock Co. will present Sudermann's "Stein unter Stein," 23.

OLYMPIC (Harry Hart, mgr.)—The Tip Top Girls come 23, following the Parisian Flirts. Lady Buccaneers 30.

PEOPLE'S (William Hexter, mgr.) — The City Belles will be the title under which the stock burlesque will appear 23. Last week the Gay Gotham Girls created a sensation in "The Naked Truth," a gallery of living art studies.

LITTLE PLAYHOUSE (Helen Shuster Martin, directress).—The Little Playhouse Company, Karl Dietz, director, offers Henrik Ibsen's "Little Eyolf" 25-27.

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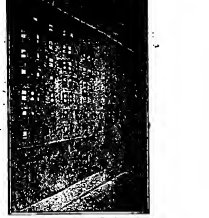

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